THE QUARTERLY JOURNAL OF SPEECH EDUCATION

Volume XIII APRIL, 1927 Number 2

TRAINING THE HIGH-SCHOOL TEACHER OF SPEECH*

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In discussing the training of the high-school teacher of speech, let me say at the outset that it is a subject which apparently has received scant attention in the NATIONAL ASSOCIATION. We have considered problems of argumentation, audience psychology, speech correction, contests, research, college-entrance credit, and the content of high-school courses; but so far as I have been able to discover, never since the NATIONAL ASSOCIATION was organized and the QUARTERLY JOURNAL established, has there been a single article or paper dealing specifically with the larger aspects of this question, which is of importance to everyone interested in secondary-school problems. This paper does not aim at exhaustive examination, diagnosis, and prescription. If I can offer a few suggestions that have possibilities of development, I shall feel repaid.

Turning to a consideration of the qualifications that a high-school teacher of speech should have, let me begin by quoting the second principle stated in the general outline of the courses recommended in the Syllabus[1] (page 11):

> Teachers should have sympathy with the work; training in its methodology; fundamental training in phonetics, voice, pronunciation, and principles of expression; personal proficiency in speaking; habits of speech and pronunciation which will be a sound influence on their pupils.

*Read at the Chicago Convention, December 30, 1926.

[1] *A Course of Study in Speech Training and Public Speaking for Secondary Schools. Compiled and edited by A. M. Drummond, New York, Century. 1925.*

That, I submit, is an excellent statement, but it is necessarily very brief. Consider this matter with me further, under three headings: (1) personal qualifications, (2) professional attitude, (3) academic and professional training. Because it is to the last that I wish to give special attention, I shall briefly take up personal qualifications first.

I

The ideal teacher of speech in high school—or anywhere else, for that matter—must not merely understand what constitutes good speech but must exemplify it in his own habits. Though the power of example is perhaps not so strong in the high school as in the lower grades, still it is imperative that the really successful high-school teacher have a pleasing, flexible voice; he should be accurate and careful in his enunciation; he should be able to stand with ease before an audience and express his thoughts communicatively in well-chosen words; and, finally, he should have enough ideas and interests outside the immediate field of speech to motivate his remarks and secure the respect of students and colleagues.

This is a formidable requirement, but I believe that such a combination of qualities and abilities is not only possible but actual, in the persons of numerous secondary-school teachers today.

But I would not stop with excellence of performance. There are those other intangible, spiritual characteristics of the good high-school teacher, no matter what his particular subject, but especially to be desired in this field, which hold such promise of unlocking the possibilities of each individual student. Tact, sympathy, understanding of adolescents and their problems, kindling enthusiasm, patience,—and perhaps, as Mrs. Dowd, writing in the QUARTERLY JOURNAL ten years ago, said, "the greatest of these is patience, the will to labor and to wait.[2]

I am sure it is unnecessary to discuss these qualities in a group of this sort, and so I shall waste no time doing so.

II

We come, then, to my second heading or test—professional attitude. If I were a school superintendent interviewing a prospective teacher of speech, in trying to discover his professional attitude, the first question I should ask would be this: "Do you believe

[2] QUARTERLY JOURNAL OF PUBLIC SPEAKING, January, 1917, page 11.

that training in speech can be justified in terms of meeting such a goal of popular education as that expressed by Franklin Bobbit: 'Education is to prepare men and women for the activities of every kind which make up, or which ought to make up, well-rounded adult life?' '' And I should expect that would-be teacher to answer Yes most emphatically, with a glow in his eye that showed me that he believed in the value of his particular field.

Against the ideal teacher Professor O'Neill's indictments presented to the Wisconsin State Teachers' Association in 1917 would not hold. Some of you have read his words, true in far too many instances even to-day.

> ... our aims of service are confined on the whole to rendering assistance to the few who need it least, to the neglect of the many who need it most, and ... our standards of achievement on the whole are such that approval, distinction, and reward are given to hollow, artificial, false display in speaking and reading, instead of to genuine, sincere, intelligent communication in speaking and reading.[3]

No, the teacher who has the proper professional attitude will not allow the training of the few to crowd out the training of the many, and he will encourage individuality and demand genuineness.

He will go further. Realizing that others are laboring in the same vineyard, he will be anxious to exchange experiences with them through professional organizations and publications, and he will be on the alert to follow new developments in the field of speech and to try new methods in his own work.

But I hear someone object, ''You are discussing the ideal teacher rather than *training* the ideal teacher.'' My reply is that even these intangible qualities and attitudes go back far more than we usually realize to the training the teacher receives in college and university. Some of us have seen boys and girls come into college speech classes not knowing what it was all about, there to get a view of the function of speech training in life and modern education that has been such a revelation to them that they have prepared themselves to teach the subject. And then we have seen these young men and women go out to become efficient, dynamic teachers. I say these things are, in considerable measure, the result of training, training in something more than rules and texts.

[3] QUARTERLY JOURNAL OF SPEECH EDUCATION, October 1918, pp. 346-347.

III

Having considered personal qualifications and professional attitude, I come now to the third division of my remarks—academic and professional training. Here we are on surer ground, ground that can be more definitely measured. You will notice that I say *can* be more definitely measured, for as yet there has been no attempt on the part of the NATIONAL ASSOCIATION to establish standards for the training of secondary-school teachers. All we have at present are the standards, varying quite widely, set up by different colleges and universities, and the report of a normal-school committee in 1922.

Perhaps more could not have been done before now, but I mention these facts at this time merely to indicate the virgin territory into which I am entering and to bespeak your indulgence if any of the trails I blaze seem wrong. Nothing do I wish to avoid so much as giving the impression of being oracular or dogmatic.

Trail Number One. As soon as possible no student should be recommended as a high-school teacher of speech who has not majored in speech. Incidentally, that means that a good many colleges will have to increase their courses so that a major can be offered. The sooner we get over the idea that it is possible to be a successful teacher of speech without training commensurate with the training given in preparation for teaching other subjects, the better.

Now let me be specific. I suggest that a major should require about thirty semester hours, and that it should be outlined (not with absolute rigidity, of course) with this aim: a sound foundation in general speech education first, followed not by marked specialization but by such a variety of courses as will prepare the student to handle the various types of speech activity in the average medium-sized high school.

With this aim in mind I have outlined a possible major in speech. I think the nomenclature is in sufficiently general use to be self-explanatory.

FUNDAMENTALS OF SPEECH — 4 semester hours

A basic course for an understanding of the whole speech reaction.

INTERPRETATIVE READING — 6 semester hours

Six hours required for the vocal development of the student

personally and preparation for teaching pupils to read intelligently aloud, training so often neglected in the modern high school.

ARGUMENTATION AND DEBATE 3 semester hours

Aside from personal benefits, this course should make it possible for the student to coach debate intelligently.

PUBLIC SPEAKING 6 semester hours

Six hours give opportunity for considerable platform practice as well as the study of principles.

PLAY PRODUCTION 3 semester hours

An eminently practical course for directors of high-school dramatics.

SPEECH CORRECTION 3 semester hours

Though under ideal conditions defective speech would, so far as possible, be corrected before pupils reached the high school, such is not, and perhaps never will be, the case. To reach the true goal of speech education the high-school teacher of speech must minister to these unfortunates, and if he is not to do more harm than good, he must be familiar with the theory and methodology of speech correction.

TEACHERS' PROBLEMS, OR PRACTICE TEACHING 3 semester hours

In teachers' colleges and some other institutions practice teaching under trained critics can be offered. Where such an arrangement is not feasible, or perhaps even in addition to it, a course in teachers' methods is almost a *sine qua non* of a well-trained prospective teacher.

Let me say again that I am concerned here with preparation for teaching in the average medium-sized high school, where there is often only one teacher of speech. Such a major as I have outlined would train a student so that he could easily fit into such a situation. I hope no one will think that I depreciate specialization; not at all. That can come as graduate work, as it comes in any other subject.

It goes without saying that these courses must have real academic content and be taught by men and women who are masters of their trade. Of course that does and should not mean elimination of training in technic or the denial of expression to the creative.

From these come much of the individual flavor that distinguishes work in our field.

Also it is perhaps unnecessary to mention again the matter of personal proficiency in speaking. No student, though he may have taken enough hours in speech to constitute a major, should be recommended as a teacher who cannot meet reasonable standards of effectiveness in his own speaking and reading. Personally, I am convinced that one of the best tests of such proficiency is participation in such extra-curricular college activities as debate and dramatics, which often, it should be noted, yield academic credit. Every student majoring in speech should take part in one or more of such activities.

Trail Number Two. Not as a future ideal but as an immediate objective, no student should be recommended as a teacher who has less than a minor in speech. The number of hours which should constitute such a minor would be governed by the practice of the various colleges regarding minors in general. The basic course in Fundamentals of Speech should, of course, be required, as, in my opinion, should also the course in Teachers' Problems. Besides these two, the student should familiarize himself with as many of the different fields of speech as his schedule permits.

Both major and minor demand careful faculty supervision and direction in college, direction that is sympathetic, and based on what the secondary schools need and desire. We must realize that we face, not an ideal situation—far from it, but one that we hope to make increasingly nearer the ideal. College instructors must face the fact that many students will have to teach other subjects besides speech in numerous high schools, and that for these students to get even a minor in speech is for them to secure a certain amount of personal training, and, what is more significant, to be given sound speech standards as a guide in their own teaching. Even that, I maintain, is a challenge to the college teachers of speech.

On the other hand, we cannot set our faces too strongly against the idea that the high-school teacher of English—or the teacher of some other subject—without special training, can adequately teach "oral English," direct plays, and coach debate. That pernicious doctrine is gradually dying, and we as a profession should do all in our power to hasten its demise.

Trail Number Three. Appreciating the fact that teachers, at least in some slight measure, are born, not made, I would not be thought to reject self-training entirely and stake everything on training measured in terms of semester hours. The intelligent, interested high-school teacher of speech can learn much by himself, provided he has the right start. That start, however, is most important, consisting as it does in securing the right approach and establishing correct standards. At least this minimum essential is indispensable, and rapidly we must go further, as I have indicated.

Trail Number Four. The day is past when extensive training in speech alone is sufficient for the high-school teacher. The lack of a general academic background of many teachers of speech has seriously lowered our professional standing in the past with administrators, colleagues, and students. There will soon be no place for the "reader" who can only "read" and the debate coach who can merely direct delivery. With specialization in speech must go general academic preparation to produce a mature, well-rounded teacher. The student majoring in speech should take all the courses he can in these fields particularly: English literature, psychology, and the social sciences (history, economics, political science, sociology). With such training the high-school teacher of speech, so far as academic preparation is concerned, becomes what every instructor should be—a teacher not of a subject alone, but a teacher of boys and girls.

In conclusion, let me say that I am fully aware that the standards I have set up are the standards, with individual variations, which many of the better universities, colleges, and normals are enforcing to-day. However, from the standpoint of school administrators these standards lack uniformity and the sanction which comes from concerted professional action.

Professor O'Neill, in the president's address at the first annual meeting of this ASSOCIATION, in 1915, said: "A very particular and definite responsibility in this group is the professional responsibility for the standards of grading and rating pupils, teachers, and departments."[4]

The Committee on Normal Schools and Teachers' Colleges in its report of 1922 found that "there is no general agreement as to

[4] QUARTERLY JOURNAL OF PUBLIC SPEAKING January 1916, p. 58.

what should constitute satisfactory training for the teaching of speech."[5]

Is it not time that the NATIONAL ASSOCIATION set itself the task of formulating standards for teacher-training? As the committee on Courses of Study for Secondary Schools has brought out the highly usable recommendations in the Syllabus, so I believe that a similar committee should consider this matter of teacher-training, which indeed is inextricably related to that of courses of study. As Miss Prentiss, writing in the QUARTERLY JOURNAL last February, says, "if we could assure the minds of our superintendents that there is some way of separating the chaff from the wheat, they might be encouraged to appoint teachers of speech adequate to carry out the syllabus recommended by the ASSOCIATION."

Only by concerted professional action will there be comprehensive consideration of such matters as personal qualifications, professional attitude, and academic and professional training, which I have here sketched so cursorily.

A COURSE IN PANTOMIME

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Pantomime has been variously defined by critics of drama; it has been recommended by educational advisers (including specialists in mental hygiene) and by speech specialists; the beginning teacher, however, will have difficulty in finding concrete material upon which to base a course.* In Miss Bullowa's article in the JOURNAL for February 1924, is a description in detail of a pantomimic interpretation of *Pyramus and Thisbe,* but there is nothing in the article of the preliminary steps taken to prepare a class for such splendid work. This article also gives the best definition of pantomime that I have found: "Pantomime is not acting without words; it is the exposition of the soul's experience—its whole beauty and its whole truth—by means of the body—the whole body."

[5] QUARTERLY JOURNAL OF SPEECH EDUCATION February, 1923, p. 107.
* See footnote at end of article.

However, what Miss Bullowa does not tell is just how she convinces a class of skeptical high school boys and girls of the value of revealing their soul's experience through say, roaring like a lion or acting Little Red Riding Hood. Yet I am sure that she must have accomplished this magic.

In the QUARTERLY JOURNAL OF SPEECH EDUCATION for April, 1921, was an outline of the Oral Expression Course as it was presented at Broadway High School of Seattle. We are still holding to that outline but in the Roosevelt High School, we are emphasizing pantomime more strongly each year. The course described below is distributed over a period of forty weeks with more emphasis given to the pure pantomime at the first and to its application toward the last when it leads through Tone Production and Voice Projection to Interpretative Reading, Declamation, Public Speaking and Acting.

The popularity of the Motion Picture makes the introduction of pantomime a simple matter. The first assignments are based upon the natural actions of the child with emphasis upon large sweeping motions that involve the use of all parts of the body. These early pantomimes may be without plot, climax or special emotion, and in order to make them more amusing, may be with imaginary properties. A sample pantomime given by the teacher or some member of the class creates interest and enthusiasm. On example that I have used never fails to draw a hearty laugh. In spite of the fact that present fashion makes the action obsolete, the student "takes down" imaginary braids of hair, brushes and re-does the coiffure according to the prevailing mode of 1910, standing in front of an imaginary mirror. Some suggestions for the assignment are:

Peeling and eating an orange.
Cleaning a room.
Making a bed.
Shaving. (Always draws a discussion from the boys and laughter from the girls.)
Swatting a fly.
Juggling and walking a tight rope.
Building a camp fire.
Swimming.
Fishing.
Doing a washing.
Doing an ironing.

It is carefully explained that the motive of a pantomime is to reveal and not to conceal; the best recitations are those that attract and hold attention through their clearness. The "game" is for the class to guess what is being done. Naturally, during the process of the recitations, various strengths and weaknesses are discussed, emotional responses revealed through facial expression are "more fun": the recognition and expression through muscular tension of the difference in weight, size and shape of imaginary properties adds to the clearness. Also the discussion arises as to how much an actor should face an audience, as to whether or not character work should be exaggerated, as to how much of space on the stage a pantomime should cover, and as to what is gained by dividing the pantomime into several distinct parts. All of this leads directly to the next step in the assignments.

For the next group of assignments the student is asked to do a character pantomime detailed into three parts. From his entrance to the center of the stage he must reveal the age, sex and character of his role. (Herein an analysis of various types of walks leads toward a discussion of correct methods of walking.) In the center of the stage the character must find something of a certain weight, size and shape (to be decided upon and revealed by the actor). This article he must take to the far side of the stage and do something with it that is typical under the imaginary circumstances. Then he must go to the opposite side of the stage, do a second characteristic thing, and exit in character. For example, an aged miser may find a pocket-book, steal away and secrete it, limp over and open it, find it empty, and exit in rage. Or, a small boy may find a knife, go across and steal an apple from a tree, return to eat the apple, and exit in fear as the farmer comes out from the house. Thus, the student develops a feeling for story development —that is, introduction incentive moment, rising action, suspense and climax.

The greatest weakness evidenced in the recitations, will be in the facial expression. As a preliminary test it is an interesting experiment to find how many in the class are apparently unable to lift the brows, draw them together, alternately squint and open the eyes wide as with astonishment, or twist the mouth. As an assignment to follow this test students are given the following lists:

FOR BOYS	FOR GIRLS
1. Keen business-like perception.	1. Joyous expectancy.
2. Pleasant surprise.	2. Quizzical uncertainty.
3. Determination.	3. Haughty pride.
4. Fear of detection.	4. Teasing amusement.
5. Quizzical amusement.	5. Mocking scorn.
6. Physical pain.	6. Restrained rage.
7. Restrained rage.	7. Thoughtful memory. (Inclined to sadness.)
8. Thoughtful memory. (Inclined to sadness.)	8. Anxious alarm.
9. Anxious alarm.	9. Modesty.
10. The confidence of "17."	10. Bashful embarrassment. (A discussion of the difference between the ninth and tenth always arises.)

In order to be assured that the student is thinking for himself and not merely assuming an expression in imitation, each is asked to write very briefly opposite the word on the list the particular situation in which he would have occasion to use such an expression. For instance, after "joyous expectancy," the student might write "chum returning after trip, South-train just drawing in." Or instead of the description, the student may substitute an exclamation such as "Oh! She's coming, she's coming!" which may be uttered aloud if the student finds difficulty in pure pantomime.

The recitation part of this assignment is difficult because there is grave possibility of self-consciousness. Recitations should be given by four volunteers at a time. The students should look down at their papers until the teacher has read the caption and counted five. (The result will be better if she reads in the tone of voice suggested by the caption.) On "5" the students look up and hold the pose until the teacher says "right." If the best from each four is voted upon by the class an "all-star" exhibit should close the recitation. The work should go very fast and everyone should recite.

These assignments may lead to an analysis of the emotion back of the facial and bodily pose of master-pieces in painting and sculpture, and a series of assignments in tableau may result. Sometimes students will chose group tableaux and the problems of balance, muscle-tension, and grouping will arise. This is a valuable part of the class development, as its application leads up towards dramatics. After this discussion, as a special assignment, the stu-

dents may group themselves (fifteen at a time) into pictures such as "An afternoon tea," "A Picnic in the Woods," or "The Green Room of the Ballet." These pictures are changed to "Pantomimes in place" and finally into "moving pictures." In order to insure the minimum of confusion, the students may be numbered and each student change his location in the stage according to numerical order. Each student has the following problems:
to hold to his individual character interpretation;
to keep the proper group balance in spite of general movement;
to follow the thread of the story that develops;
to keep one center of interest.

During this time the class work has been developing along many other lines, and the pantomime, automatically combining with the other forms of expression, has relaxed the students enough so that they are ready for more difficult assignments. Also, the classroom work has become socialized so that duet or group pantomimes may be assigned and a study period given for the preparation. During this preparation period at various places around the room one may see a patient having his tooth pulled, two men sawing a log, a fencing match, or a game of handball.

By this time the application of pantomime to voice is becoming more urgent. The transition is best made in a formal way by means of some set rhythmic poem such as Vachel Lindsay's *The Congo,* also Lew Sarrett's *The Blue Duck* or Alfred Noyes' *Forty Singing Seamen,* because no harm is done to any of these poems through sing-song unison work or similarity of gesture rhythm. Many students will be amazed to learn that vowels can be held, breath controlled, and tones vibrated in the speaking voice exactly as in the singing voice. Indeed, during the course of this one assignment many voices are practically made over. These selections are extremely popular with the students.

The climax in pantomime assignments is the class pantomime. Preparation for the assignment is made by four recitations, single or in groups up to four to suggest the action of, first, over-worked Russian peasants; second, peasants on a gala day; third, Turkish harem characters; and fourth, American tourists. Then the class is divided into two, the setting is announced as a Turkish Cabaret in Moscow and students are left to their own devices to figure out a plot, a cast of characters, and a final production. Pantomimes

resulting from this assignment have been so excellent that they have been used to entertain at student "mixers."

From here on the application of pantomime is automatically made to short dialect pieces and to monologues of such a type as Margaret Cameron's *Unexpected Guests* or the pantomimed interpretation of such stories as *Tom Sawyer Whitewashing the Fence, Tar Babies, Androcles and the Lion, The Wonderful Wizard of Oz, Rapunzel,* or, as Miss Bullowa suggests, *Pyramus and Thisbe.* These assignments, in order to be detailed, should be written out. Sometimes it is advisable to have the story read as the pantomime is given. Sometimes at this point it is an interesting and amusing experiment to assign a slow motion pantomime. Also, a burlesque pantomime modeled on the type represented by the prologue of Shaw's *Androcles and the Lion* or the Cloun's presentation of *Pyramus and Thisbe* makes a good assignment.

Various other applications begin to come up without any particular cause. The work in Shakespeare necessitates pantomimic interpretation. The value of the preliminary training is most evident here, for the natural and original interpretations of Launcelot Gobbo, Juliet, Shylock, Bottom, and the host of others are always better than any interpretation suggested by a teacher. Indeed, it is this preparation that answers most of the questions that come up as to how we shall introduce Shakespeare to some high-school students. A take-off on the more serious selection makes a good burlesque assignment after the more serious work is done.

The analysis for production of such plays as *The Importance of Being Ernest,* or *Op-o-me-Thumb* gives *what seems to the students* to be the most practical application of all of the work that has gone before. A clever teacher capitalizes all current student interests. She encourages the choice of Senior Plays that will involve large mob scenes and she dignifies the mob by the name of "pantomime parts." She encourages assembly pantomimes (particularly to music) instead of the usual cheap playlet, the difficult one-act play, the slow-moving pageant, and the "always-with-us" recitation. One of the most clever pantomimes is one called *Bluebeard's Wife* by J. Elliott in the October 1925 *Woman's Home Companion.* It is most usable for a Torch Society or Scholarship Committee pantomime. A similar one could be worked up in the

subject of *Ali Baba and the Forty Thieves*. Seven pantomimes are listed in the Drama League Catalogue of *Plays for Children*.*

The school opera is the Oral Expression Teacher's boon if she but recognizes it as such. Her own contribution to the opera should be limited to the training of the leads in the spoken parts but should include the power of final choice (in coöperation with the music director) on casting from the lead down to the smallest pantomime part. If she sees to it that all students cast have had the preliminary course in Oral Expression, she not only popularizes her own course but she greatly simplifies the work of the chorus manager and the coördinating director.

Pantomime for the advanced Oral Expression class presents mostly the problems of rhythm and balance. The first suggestion of the need for this came with the work on rhythmic poetry, and the final necessity for it has been evidenced through the public presentations of pantomimes to music. In order to present this work the teacher of Expression should have some understanding of the three principles of natural dancing, that is: No step other than the natural steps of walking, running, hopping, leaping; upward gestures to follow rises in pitch and downward relaxing to suggest drops in pitch; and steps to suggest notes as they occur in the melody of the music*

The first assignment is done to the *Amaryllis* melody hummed or whistled by the teacher who is orchestra, director, and audience all in one. The class goes around the room acting the following parts: a portly policeman on duty, a flirtatious girl strolling in the park, and a cockney bully out taking the air. After the best cast is picked the play proceeds. The girl drops her handkerchief, which is rescued by the Englishman. They go for a stroll. The Cockney sees the girl, picks a quarrel with the Englishman, and while the argument is in progress, the girl calls the policeman, who hurries both of the culprits off to jail and strolls off with the lady as his own.

Through this introduction of comedy, the class is lead to musical pantomime or simplified dance drama. These pantomimes may be of animate or inanimate objects. They may or may not have plot and they may or may not be from well-known stories. Students are urged to bring music records from home. Some very

beautiful pantomimes result from this assignment. Below is a list of suggestions:

Ali Baba and the Forty Thieves.
Nocturne in E flat. Little Match Girl.
The Flower Girl.
In a Monastary Garden.
Ben Hur Chariot Race. The Blinded Jewish Boy.
Egyptian Ballet. Peter Pan and the Shadow.
Turkish March. Aladdin and the Lamp.
Thief of Bagdad.
Mr. King, from Peer Gynt. Frank Baum's story of Dorothy and the Storm King's Palace.
Marche Slav. Russian Fugitive.
Gypsy Serenade. Frog Prince.
Forge in the Forest. Peasants persecution and joy in nature.
Narcissus—Narcissus Myth.
Tree in a Storm.
A Bird in Flight Pursued by a Hawk.

Mrs. Maurice Brown (Miss Ellen von Volkenburg) has written an interesting article for the *Drama* on an experiment which was conducted at Carmel-by-the-Sea. This experiment consisted of a combination of the voice uttering the primitive vowel sounds and pantomime to suggest inanimate objects. Certainly her students perform these pantomimes with the finish of true art.

As a climax to this work, there are several very beautiful pantomimes that may be done in the French method with counts or symbolic music:

Pierrot the Prodigal, by Michel Carre Fils. A three-act comedy set to music by Andre Wormser. 4 m. 2 f. 2 interior scenes. Recently revived by Lorette Taylor.

Shepherd in the Distance, by Holland Hudson. A one-act comedy in the pester style to rhythmic accompaniment of drums, traps and a flute. 4 m. 3 f. 1 "goat." Stewart Kidd.

The Flower of Yeddo, by Victor Mapes. A one-act comedy with a Japanese interior (may be done with scenes). Has words which may be stylized into accompaniment. *Madame Butterfly* music may be used. 3 m. 1 f. or 4 f. Samuel French.

Why the Chimes Rang. A one-act play-pageant by Elizabeth A. McFadden adapted from the story by R. M. Alden. 3 m. 3 f. (speaking parts) and 6 m. 2 f. pantomime parts. Makes a good Christmas play. Music recommended in the text. French.

A Kiss in Xanadu. A fantasy in three scenes. Scenario by Winthrop Ames. Included as a part of *The Beggar on Horseback*, by Kaufman and Connelly. Music by Deems Taylor, Opus 16. J. Fisher and Bro., Fourth Ave. at Eighth St., New York City.

Bluebeard's Wives. A one-act pantomime good for a scholarship pro-

gram. By Jane Elliot in the Woman's Home Companion for November, 1925.

*Good material may be found in the chapter on "Pantomime and Gesture" in Alice Evelyn Craig's book, *The Speech Arts*, and in the chapter, "Mastering the Whole Body for Speech," in Woolbert and Weaver's *Better Speech*.

Articles of practical value may be found in the QUARTERLY JOURNAL OF SPEECH EDUCATION, as follows:

"Modern Attention to Pantomime Expression," Anne T. Renshaw, Feb., 1921.

"Pantomime—Its Use in the High School," Alma M. Bullowa, June, 1921.

"Pantomime—Its Value in Speech Education," Alma M. Bullowa, Feb., 1921.

"The Place of Pantomime in the School Curriculum," W. H. Bridge, Nov., 1915.

*Drama League of America, 59 East Van Buren Street, Chicago, Ill. *Plays for Children*, compiled by Cora Mel Patten.

*Acknowledgement is made for valuable ideas received in a course in Natural Dancing under Miss Mary L. Aide, of the University of Washington.

TYPE-CASTING AND ITS RELATION TO THE EDUCATIONAL VALUE OF DRAMATICS*

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Almost every college and high school has, in effect, its four-year stock company of actors on whom the Director of Plays mainly depends for his leading roles. The play, in fact, is often selected on this basis: "Let's choose 'Candida'," someone says, "because James can do the minister wonderfully well, and Helen is Candida to the life, and Tom, you remember, did a part like the poet delightfully last year."

Here we have the typical case of type-casting. It is a kind of success insurance for dramatics. Our reasoning is that what man has acted, man can act, and that there is little danger of catastrophe if we allow the same student to impersonate the same kind of character again and again. From the box-office angle, this is an excel-

*Read at the Chicago Convention, December 29, 1926.

lent policy, for it undoubtedly achieves in a short time more finished results than does the experimental method. By cleverly utilizing certain types, the director, also, can maintain a higher histrionic reputation for his institution, for himself, and usually for the actor.

Everyone gains, then, by the practice except the student; he obtains but a one-sided training. Like the twig, he can be bent too long in one direction. Change in location and degree of pressure is necessary for symmetry. If in every instance an ideal or simply worth-while character were portrayed, and our boys and girls were repeating themselves in moulds heroic, beautiful, strong, and true, the fixing of good habits of feeling, thought, and action might be desirable as an end in itself. But oftener the boy of mincing gait, pious voice and sanctimonious aspect, is chosen to portray the comic stage parson simply because he fits the type. It is far easier for one to touch him up a little, than to teach a big loose-limbed boy with a hail-fellow-well-met manner really to act a role for which he is quite unsuited. It is not that we who direct are lazy, but that we are not supermen and superwomen enough to expend the number of hours required and the amount of energy involved. The time of rehearsal is brief at best, and every possible short cut is necessary.

Yet pressure of time, though it explains the situation, does not, we feel, justify it. There is no question but that choosing a person even once for a part largely because of a temperamental and physical resemblance to the character, is usually a bad thing. When, however, this unfortunate method is repeated, the malady is serious because chronic. For a girl always to enact the silly flapper or the shrewish mother, or a boy constantly to succeed himself as butler or young crook, promotes mental stagnation. Educational benefit comes from their trying as many types as possible. They should, moreover, for the enlargement of horizon, intensification of sympathy and bodily expressiveness, essay types as remote as possible from their own.

All directors believe in the possibilities of the spoken drama as an educational tool, I am sure. Even under the poorest conditions, much training is gained through the insistence on punctuality, cooperation, courtesy, self-reliance, and quiet, orderly conduct at rehearsals. But the best conditions are not too good for us. Add to

the advantage of discipline, the varied charm born of having lived many kinds of lives vicariously, and we have in dramatic art a subject which informs the mind, clarifies the emotions, and enriches the spirit. Nor soul helps flesh more than flesh helps soul, when such is the case. Ideally then, we should see to it that in our casting of plays the villains and heroes rotate. A stock company is the actor's best training school, provided the bill is changed often and the juvenile is sometimes cast as the grandfather.

Are we not then faced with a dilemma? Theoretically we believe that the development of any individual should not be sacrificed to the success of the play. Practically we wish the play to be as pleasing to the audience as possible. What are we to do? The best we can probably. If the success of the play depends upon putting Sallie into a certain part, we shall naturally put her there. But have we not at hand a means of counteracting the unfortunate effect of type-casting? I believe we have in our class in dramatics. For a number of years I have given such a course, and I have come to depend upon it as a small but constant check on the reduplicating, ingrowing type-casting system. Its aims are so different from those of audience production, that what would be miscasting from a professional point of view, has no serious results here.

During the first few years of the course, I simply listed the parts in the plays which the class would produce, and assigned them in alphabetical sequence. In this way it seemed no favoritism would be shown, and by the law of averages it worked out fairly well. But often the drive and zest inherent in personal desire and ambition to do, were absent. Was it possible to secure this in academic work? I put together certain remarks overheard and decided it was. These hints fell at random, and casually. After a class discussion of *Riders to the Sea*, a merry girl came up and asked if I wouldn't give her a chance to portray a tragic part like the mother, explaining that she had always been the "sweet young thing" in the high school plays. Another time on the way to class, just by way of conversation, I asked a boy who joined me, what kind of part he'd most enjoy working out. I was startled at the passionate earnestness of his reply that he hoped to have a straight part, that of an attractive *young* person, for he had never had a chance at anything but a querulous and doddering old man, a fool, or a freak.

Since then, the policy has been to request on the first day of class, a brief statement of each student's dramatic experience to date, and his preferences in characters to be undertaken during the term. Plots of the group of plays to be put on in the quarter are reviewed briefly, and the *dramatic personae* described. All are then encouraged to ask for options on the roles which appeal to them. At once we begin oral interpretation of one of Shakespeare's plays, and every one makes a trial of all the parts. By this means the excellencies and limitations of the members of the group become apparent.

At this point the experience and preference sheet of the student is consulted. If, as is often the case, he has felt his own need through personal failure, or success even, and has asked to try just such a characterization as the instructor has decided will be most beneficial, the plan works easily. The boy of slouchy carriage and indecisive mental habit with a tendency toward truculence, is more apt than not to ask if he may play, for example, the humorously philosophical and manly young soldier in Galsworthy's *The Sun*. But if he has not been interested in any of the persons mentioned in the quarter's program of one-act plays, but in his biographical data has expressed a general wish for, let us say, a highly subjective study or perhaps a beloved vagabond characterization, I skirmish about and find if possible, a play with something he will like, provided of course, that his suggestion gives him an opportunity to be quite another person than he seems to be. On the other hand, if someone indicates a liking for a part offering little chance of growth or change of attitude, I try to make alluring an antipodal role. The urbane and sophisticated are asked if they would not enjoy playing one of Dunsany's beggars chewing a bone, or Mike McInerney lambasting his old friend in *The Workhouse Ward*. The Airy Fairy Lilian of the class is offered Barrie's old lady so proud of her medals, or one of the delightfully non-conforming old women who were *Joint Owners in Spain*.

Since the writer believes little in the doctrine of *must* and *ought* in artistic expression, unless the coercion is self-generated, the student is at liberty to reject my choice if it is distasteful to him. He seldom fails, however, to take a dare to do the uncongenial, or what seems fairly impossible, if the proposition is put up to him squarely as likely to be a dose for the better. Let him see

that it is a pioneer work requiring energy, initiative and fearlessness. The heretofore role then becomes a new adventure. One of the pleasantest class surprises was the discovery that the typical college "heroine" of several seasons was as amusing and real a child as Kelly could wish in an amateur performance of *The Flattering Word*. It must have been an artistic joy to this girl when she was afterwarwards chosen to present that lovely young sister of Babbie, Rosalind, and Mary Rose,—Margaret in *Dear Brutus*. The result of this kind of experimental casting is the constant discovery of new selves. An actor should be a multiple personality and not be limited merely to one type. Of course the teacher of such a course is not at all concerned as to whether or not the classroom plays succeed by the ordinary tests of popularity. It is interesting however, to find that in spite of simple and makeshift scenery and costumes, the sincerity and enthusiasm of the acting will draw many people to see the selected programs of one-act plays at the performances which end the work of the course. On these occasions the students sometimes fully justify their faith in their own powers.

In addition to the gain in power and versatility accruing to the student from his ambitious attempts at untried roles, there are the practical advantages resulting to campus dramatics in general. For example, through this dramatics class unknown actors are brought to light; experienced players are revealed in new guises, and both are recipients of variety and intensity of training possible only where there is no haste or forcing by purely objective methods. These results are all grist to the director's mill. Even if the rank and file of such a class have not talent for the "leads," yet they will give finish to the public plays by intelligent handling of the minor parts. For this reason, it would be well for the School Director of Dramatics who produces three or four plays a year to employ the margin of his time in teaching such a course, whenever possible. Where he attempts a more ambitious program it is probably better to delegate the work to another member of the staff who will be interested in experimenting with the method of casting discussed in this sketch, and who has time allowed in his schedule for constructive, patient work which aims first of all to be of educative value to the individual student even though he shows no sign of becoming a George Arliss.

It is true that in the practice of type-casting, the college and school producers are merely following the lead of the commercial stage; but even by the profession, the limitations are being realized. John Anderson has cleverly revealed the pass to which actors have come on Broadway. "Practical buyers among managers" he says, "shop for actors as we shop to match a piece of silk. They thumb over their mental indexes of 'types' and phone for the actor they need. Should the producer want a little glamour for his heroine, his first impulse is to send a rush order to Miss Cornell—and when archness is demanded, the two principal dealers are known to be Miss Hayes and Miss Chatterton. . . . Thus Miss Westley may be seen pottering around as an endless procession of raucous harridans. . . . Mr. Ralph Morgan's specialty, they say, is shedding manly tears." The Broadway audience may crowd to see them, but according to Mr. Anderson, the stars themselves are not pleased. "Actors" he says, "object to having 'type' parts, fearing that it exalts their personalities above their art." If this repudiation of type-casting is sound for professionals, how much more valid it is for amateurs who are as yet unformed artistically, uneducated, and inexperienced!

THE INTERPRETATION OF THE PROLOGUE AND EPILOGUE

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The student or teacher who is concerned with the production of a pageant or drama is frequently confronted with a particular problem of interpretation; namely, how best to present the prologue and epilogue to the audience. It is here the writer's aim to consider the subject historically; for the oral interpreter of the prologue can learn much from a passing glance at its traditional significance in the long story of dramatic literature and theatrical art.

If we go back to the Greek drama we find, in Euripides and his successors, the prologue becoming a speech of exposition, outlining the situation and theme to be unfolded. This was equally true in

Latin comedy, although Plautus and Terence separated the prologue from the main body of the drama. The Induction and Chorus, in the early English drama, preserved the function of the classical Prologue by setting forth for the audience the situation and argument.

Since the primary function of the prologue is to make the situation clear, to explain the plot and theme, it would seem that the first aim of the actor or reader who attempts to interpret the prologue, should be that of *clarity*:—to make distinctly evident to the observer and hearer all that is to occur.

Of the epilogue, we may say that it is a short address in prose or verse to wind up a dramatic performance. It has a threefold purpose:—sometimes explanatory; sometimes apologetic; and frequently it is an appeal to public favor for the play it follows. It would seem that the epilogue should be independent of the drama itself; it should be treated as a commentary on the situation and action. Since classical times, it has usually been a graceful way of dismissing the audience. The ancient form of the epilogue is found in the customary words: *"Vos valete, et plaudite, cives."* "Good-bye citizens, and we hope you are pleased."

Shakespeare and other great dramatists used the epilogue. In *A Midsummer Night's Dream,* we have a fair illustration of the form used as an apology for the play; here it becomes a final appeal, made to encourage the good-nature of the audience, and to beg the hearers to spare the author and his work from the slurs and biting criticism of the crowd.

Ben Jonson made the epilogue a special feature of his dramas; and perhaps it is not too much to assert that he initiated the tradition of its regular use on the English stage. For him, it had a twofold objective: to commend the merits of the play, and to deprecate censure of its defects. Addison is credited with having written the most successful epilogue ever spoken on the English stage—it is that to Philip's *Distressed Mother,* produced in 1712. Even Dr. Johnson tried his hand at this dramatic form. It was an act of charity on his part which prompted him to do a prologue for Kelly's unsuccessful comedy *A Word to the Wise,* when it was played for the benefit of Kelly's widow and family. If the epilogue is a recapitulation and an excitation, a final narration to

the audience, one might suggest, with Professor Driver,[1] that the Book of Ecclesiastes closes with one of the finest examples of the epilogue; it describes the "preacher" as a wise man. With these examples we have sufficient materials to afford the reader an idea as to how the epilogue should be spoken. He must be guided by the thought-content; he must constantly bear in mind the intent of the speech; he must endeavor to get into the spirit of the thing, remembering its basic qualities of exposition, apology, and commendation.

If we pass on to the time of Ben Jonson, we see that he was often inclined to convert the prologue into a weapon of offense; with it he would attack his more popular rivals. In the prologue to *Everyman in His Humour,* the dramatist announces that his comedy is a model one; such as other plays should be. An examination of the prologues of Beaumont and Fletcher will show that they are written with verve and spirit. These authors did not approve the custom, even if they sometimes bowed to it. Most of their prologues and epilogues were furnished by other writers when the plays were revived after their authors' decease. From 1670-1700, the prologues were usually written in rhymed verse, and they were generally spoken by a principal actor or actress in the ensuing piece; whereas Ben Jonson's prologues had regularly been recited by "stage keeper," or manager. In the Restoration period, the prologues used in the English theatre were often composed by competent poets, and tended to be highly finished essays on literary and social themes. Dryden was particularly popular as a writer of prologues and epilogues to plays other than his own.[2] Dryden's facility in language and command of versification enabled him to more than hold his own against all his rivals in this particular branch of composition, and it is no wonder that his aid was continually invoked in behalf of new plays.

The prologue was in great favor throughout the eighteenth century, and Goldsmith, Garrick, and Sheridan wrote many of them. Spite of his facility in this branch of dramatic structure, Sheridan obtained Garrick's aid when a prologue was wanted for *The School*

[1] See S. R. Driver, *Introduction to the Literature of the Old Testament,* p. 440.

[2] See Dryden's *Defense of the Epilogue;* or *An Essay on the Dramatic Poetry of the Last Age* (1672).

for Scandal; indeed, playwrights generally seem, about this time, to have relinquished the providing of these appendages, and given over the task to the managers. It was this indifference on the part of the dramatists, which finally led to the abolition of prologues and epilogues altogether.[3] The tenor of the times is very well expressed in the tone of a prologue which the famous actor David Garrick composed for Crisp's *Tragedy of Virginia:*

Prologues like compliments are loss of time;
'Tis penning bows and making legs in rhyme.

Although there are evidences that the prologue waned in public favor towards the close of the eighteenth century, it did not go entirely out of vogue until the opening years of the nineteenth. Dramatists now began to set forth in the first scenes of their plays the problem or theme to be handled.

So far as one can discover, the first prologue to be written in America was that spoken at Charleston, South Carolina, January 24th, 1735, to the play *The Orphan.* It has the quality of the heroic; it speaks of Columbus when he first beheld the American wilderness; it recounts his dream of great cities and towns; how he dared the wild beasts of the forest. At this point, there is a transition in the mood and thought of the prologue. The dramatist hastens to tell his audience that the agonies and fears that distressed Columbus have vanished; to-day, all is peace and prosperity; to-night—this particular night—we usher in the Drama, that rare mark of culture and social development. . . .

Apparently *The Orphan* was a success.[4] We know that on February 7th, 1735, a new prologue was spoken. The audience is thanked for its smiles, which gave encouragement to the actors—for this reason the play was repeated. After these compliments and words of salutation, the prologue elaborately describes the play that is to follow. Both the prologue and epilogue point out that further performances of the same play, as well as new plays, will be forthcoming if the audiences are large, and kindly disposed to the actors.

After a brief survey of the history and purpose of the prologue, we shall now say something of the *speakers,* since it is the spoken word that is of special interest to the oral interpreter. In

[3] See Chamber's Journal, 43:650-52.

[4] See article in *The Nation,* 98:463-4.

the earliest English plays, the author himself delivered his own prologue and epilogue. A good illustration is found in the stage direction to *Jacob and Esau*, for, as Collier informs us, "then entereth the poet, and the rest stand still till he have done."[5] In his production of the pageant or drama, the modern director might well adhere to the customs of his theatrical predecessors of the past. The trumpeter gave one of three "soundings," which preluded the appearance of the Prologue (speaker) in his traditional long black velvet cloak.[6] He wore a crown of bays or a laurel wreath, to signify his office as poet:

> Pale and bound
> With bay above the eyes profound.[7]

Little appears to have been left to the actor's option:

> The cloaks we wear, the legs we make, the place
> We stand in must be one; and one the face
> Not altered, nor exceeded; if it be,
> A general hiss hangs on our levity.[8]

The unwelcome task of reading their prologues, the poets soon delegated to others. The substitute was usually not an actor in the play, but a person specially deputed to discharge this function, and not known otherwise than by his style and title of "The Prologue." He still continued to wear the black velvet cloak and the garland of bays, a reminiscence of the older age, when the poet spoke his own lines.

At the beginning of the seventeenth century, we find actors dressed in character to speak the prologue, but not in any character of the play. The short dramatic inductions, often introducing actors *in propria persona*, were favored by Jonson, Marston, and others; it was an attempt to give life to a waning convention;[9] other writers and managers introduced the ghost of a dead dramatist or poet to speak the lines of the prologue. In one drama, "Homer crowned with a bay garland," delivers the prologue, and in an epilogue, written by the Earl of Dorset to Ben Jonson's *Every Man in His Humour*, as revived after the author's death, the

[5] G. S. B., *The Prologue and Epilogue in English Literature*, p. 10.
[6] E. K. Chambers, *The Elizabethan Stage*, 2:546-7.
[7] E. B. Browning, *Vision of Poets*, stanza 89.
[8] *Chambers's Journal*, 43:651.
[9] E. K. Chambers, *The Elizabethan Stage*, 2:547.

ghost of "Rare Ben" lets fall some very choice and vigorous criticisms on the puny race of playwrights who succeeded him; while to Dryden's arrangement of *Troilus and Cressida* were added some clever lines to be rendered by Shakespeare's ghost.[10] Our earlier dramatists did not make it a habit to assign their prologues and epilogues to the characters of the play itself. A few contemporaries of Shakespeare may have adopted the custom; although by the time of Congreve, and even Dryden, it had become usual, it was rather the exception than the rule in the sixteenth century.

During the century following the Restoration of the Stuarts in England—the hey-day of the prologue and epilogue—every theatre had its recognized speaker, or interpreter of the prologue. The next great innovation was the "woman Prologue" on the stage. Of course, one must not forget that in 1609 it was a female character who read the lines of the prologue to *Every Woman in Her Humour*. But it was a boy-actor, impersonating a female, for no women were on the stage at this time. The boy-actor, in the female part, read:

> Gentles of both sexes, and of all sorts,
> I am sent to bid ye welcome.
> I am but instead of a Prologue,
> For a she-Prologue is as rare as a userer's alms.[11]

However, when the female parts were actually interpreted by women, a number of famous actresses achieved distinction as "Prologues." Mrs. Mountford, and Mrs. Bracegirdle became particularly noted for their art in this respect; and one must not forget that it was her admirable and charming rendition of one of Dryden's prologues, which won for Nell Gwynne her questionable elevation from the playhouse to the palace. It is high tribute to the actors and actresses of the period that they were able to gain the plaudits and the affections of the populace for their interpretations, for, after the Restoration, theatre-goers found it easy to furnish themselves with broadside copies of the prologue and epilogue of the evening at the doors of the playhouse. As it would not be unusual for the auditor to feel that the wit was ended before

[10] See G. S. B., *The Prologue and Epilogue in English Literature*, p. 12ff.

[11] See Prologue to *Every Woman in Her Humour;* the latter being a play written in imitation of Ben Jonson's *Every Man in His Humour.*

the show began, it rested with the reader or actor to save the situation.

We shall next discuss the stage representation and oral delivery of the prologue and epilogue. From the earliest times the Prologue was introduced by a preliminary dialogue, which may be described as a survival of the old Induction. At the Elizabethan theatres[12] the performances invariably commenced with a flourish of trumpets; a second flourish was the prelude to the Induction,[13] if there happened to be one (this was not always the case); and a third flourish of trumpets ushered in the prologue, the speaker of which, as we have already indicated, was attired in a long black velvet cloak, and usually wore a crown of laurel or bay. The Prologue entered from the left, and took a position in the centre of the stage. He made three very dignified and formal bows; one centre, one right, and one left. His lines were spoken in a highly impressive and sonorous voice. Before departing from the stage, he made the usual three formal bows;—one centre, one right, and one left; he then made his exit by the opposite door from his entrance. The epilogue was read by the same person who delivered the prologue; the same costuming and the same conventions applied. It is essential to understand the actor's manner of speech; he uttered his lines in an orotund voice, with a peculiar roundness, fulness, and resonance; his manner was majestic. This had the definite purpose to impress the groundlings. The Elizabethan audience always remained for the entire epilogue, because they wished to enjoy the "jig" which followed the play.

The formal address, with the conventional black cloak and crown of laurels, began to pall upon the audiences; the dramatists and theatre managers therefore sought new methods of presenting their Prologues to the public. It was not wholly sufficient that the Prologue should step forward, speak his lines, make the customary bows, and exit; it was thought that he should do something startling or novel. We are told[14] that as early as 1600, the date of

[12] The writer is indebted to Professor J. Q. Adams of Cornell University for several helpful suggestions bearing upon the Elizabethan Prologue.

[13] This artifice of the dialogue, or "Induction" was well employed by Ben Jonson. See the opening of *Cynthia's Revels*, and *Every Man Out of His Humour*.

[14] G. S. B., *The Prologue and Epilogue in English Literature*, p. 25

Summer's Last Will and Testament, by Nash, that the prologue was delivered by a small boy, sitting on the knee of Will Summer. This is one of many illustrations that might be cited which show the way in which the playwrights aimed at variety. Despite all the changes in the staging of the prologues, it is apparent that the actor continued to view the part of "Prologue" as a formality, and not a "Character;" that he realized that the function of the text was one of apology, commendation, and, above all, *exposition.* Accordingly, he read his lines with the same fulness of tone, clarity and dignity of articulation.

Someone has remarked that a book[15] popular during the Restoration period contained a maxim, which, if it did not directly influence the players who read prologues, certainly characterizes the outstanding quality of their interpretations. These are the words:

> Learn to read slow: all other graces
> Will follow in their proper places.

After the English theatres were re-opened in 1660, each playhouse had its regular interpreter of prologues. On the other hand, it was not unusual to have some prominent member of the company that was to present the play perform the part of Prologue, in addition to taking a rôle in the drama. Mention has already been made of the several "stars" who achieved honors in this manner. In many instances, they adhered closely to the old conventions pertaining to the costuming and speaking of prologues. Frequently the managers got away from this fast rule of custom. The facetious actor, Joe Haines, great both in penning and reading prologues, instituted a new way of presenting prologues—on the back of an ass.[16] The same actor delivered another famous prologue. After his return to the stage and the Church of England he had, for a time, forsaken the theatre and gone over to the Roman Catholic Communion. This prologue, Haines spoke in a white sheet, holding a lighted candle in his hand, after the manner of a recanting penitent. The lines were his own composition, and were filled with regrets and remorse at his misbehaviour. We are told that he

[15] Rev. William Walker (1623-84), *The Art of Reading.*
[16] See Genest's *Account of the English Stage,* 2:106.

droned them out in the sad and measured whine of a very penitent man.[17] The audience enjoyed it hugely.

To the first part of his drama *The Conquest of Granada*, Dryden wrote a prologue for Nell Gwynne, in which he demanded that she come forward garbed in a massive waist-belt and a hat possessed of the circumference of a coach-wheel, thus parodying the fashions of the day. Sweet Nell of Old Drury and Mrs. Bracegirdle were the two actresses to whom Dryden loved to entrust his prologues, for they had a special charm and fascination which invariably captivated the raucous and turbulent London audiences. When he set himself to win the applause of the calmer and more elegant souls of Oxford University, however, Dryden always chose that majestic interpreter of prologues, the great actor Charles Hart. The latter was wont to follow the traditional manner of dress and speaking.

The celebrated English actor and playwright, Colley Cibber (1671-1757), considered the delivery of a prologue the most acute test of an actor's elocutionary ability. Cibber once said of Betterton—an actor who was greatly admired by Pope, Addison, and Pepys—"In reading prologues, Betterton had a natural gravity that gave strength to good sense; a tempered spirit that gave life to wit; and a dry reserve in his smile, that threw ridicule into its brightest colours."[18]

Modern plays, except for quaintness' sake, never have a prologue. Yet in pageants the device is constantly used, and there are a few examples in recent drama. Perhaps the most interesting is the prologue to Walter Browne's modern morality play, *Everywoman*,[19] in which the lines are spoken by a sort of detached protagonist and Greek Chorus. The character, *Nobody*, like the Prologue in some of the oldest English plays, gives running explanations on the development of the plot, and moral reflections on the motives of the *dramatis personae*. In accord with the later type of English Prologue, *Nobody* takes the liberty of criticizing anything and everything, anybody and everybody;—there is even a tendency to commend the poet, abuse his rivals, threaten the critics, and warn the audience.

[17] *Ibid.*, 2:157.

[18] See *Chamber's Journal*, 43:651.

[19] Acting Version of Henry W. Savage's production of Everywoman, New York, H. K. Fly Company, 1908.

Those of us who saw the play will recall Mr. H. Cooper Cliff's fine rendition of the part of *Nobody*. He did not wear the conventional black cloak and crown of bays; rather, he garbed his Prologue in the brown cowl of the monk. However, he did interpret his lines with much of the formality of the traditional Chorus; one cannot forget the resonance of the voice, and the dignified, impressive reading. To the writer, it would seem that this old customary way of speaking the prologue is the most effective; it tends to make the expository and narrative requirement of the prologue distinctly apparent; it also preserves the formal nature of the device, divorcing "Mr. Prologue" from the main body of the play.

THE TEACHING OF SPEECH THROUGH THE AUDITORIUM METHOD IN GARY*

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As in the old days, all roads led to Rome, so in the Gary System, roads lead from all departments to the Auditorium. This does not mean that all departments exist for the mere purpose of feeding the Auditorium, or that the Auditorium is in itself the most important factor in the Gary System. The Auditorium does serve as a centre. Here not only the boys and girls who may be interested in some form of Public Speaking, Oral English, or Speech Work appear before an audience, but also the students of science, history, foreign languages, art and shop work. In fact every class in the school is represented once or twice each semester.

I have been asked to explain something about the manner of teaching Speech through our Auditorium method in Gary. In order, primary, elementary, or high school in Gary, has its Auditorium. The plan as now operative has had a gradual development. Its beginning, which was from the very beginning of the public schools in Gary, when Superintendent Wirt initiated his "Work, Study, Play System," was comparable to the assembly period. Twenty years ago the assembly period did not have the recognition as a socializing factor in instruction which it now has. The old-fashioned exhibitions, spelling and singing schools of our

*Read at the Chicago Convention, December 30, 1926.

rural and village-school life met a crying demand for this same socializing process. Many of you doubtless remember your first appearance on the program of the last day of school.

As the next step in the evolution of this activity in Gary, two classes accompanied by their teachers would in turn go to the Auditorium. One of the teachers, having prepared the program either in her class period or after school, would preside. As the benefits of this type of work were more and more realized, the Auditorium department was definitely organized with two teachers of Speech in charge. One, who preferred administrative duties, remained in charge of the Auditorium and the term Auditorium Head was applied to her position. The other, who wished to concentrate on the teaching of speech, was called a training teacher, and her studio was known as the training room.

The Auditorium is in use six hours every day with an Audience of from eighty to two hundred and fifty boys and girls each period.

During the first half of the hour, a music teacher is in charge. The second half of the period is devoted to speech. The student is at times a part of the audience and at times a speaker. He learns to coöperate both as a leader and follower. He gets information about and practice in parliamentary procedure when the group is under the direction of the officers chosen by himself and his followers.

Once a week this period is given over to visual education. Once or twice a month, administrative problems are presented by the school principal. At least three days and sometimes four, the programs are presented by the students themselves. These programs represent every department in the school. Material correlated with class work is submitted by the academic teacher to the training teacher. Once or twice each semester a student is withdrawn from the Auditorium for two or three weeks to prepare, in the training room, the program for which he has been selected. It may be a speech from the classics, current events, story-telling, a debate, a dramatization, pageant, open-forum discussion, or the explanation accompanying some scientific experiment in Chemistry, Physics, or Domestic Science.

You may be wondering when the students learn fundamentals of speech. Naturally they learn some of the technique when, as

Those of us who saw the play will recall Mr. H. Cooper Cliff's fine rendition of the part of *Nobody*. He did not wear the conventional black cloak and crown of bays; rather, he garbed his Prologue in the brown cowl of the monk. However, he did interpret his lines with much of the formality of the traditional Chorus; one cannot forget the resonance of the voice, and the dignified, impressive reading. To the writer, it would seem that this old customary way of speaking the prologue is the most effective; it tends to make the expository and narrative requirement of the prologue distinctly apparent; it also preserves the formal nature of the device, divorcing "Mr. Prologue" from the main body of the play.

THE TEACHING OF SPEECH THROUGH THE AUDITORIUM METHOD IN GARY*

MARGARET DORCAS PAUL
Emerson School, Gary, Indiana

As in the old days, all roads led to Rome, so in the Gary System, roads lead from all departments to the Auditorium. This does not mean that all departments exist for the mere purpose of feeding the Auditorium, or that the Auditorium is in itself the most important factor in the Gary System. The Auditorium does serve as a centre. Here not only the boys and girls who may be interested in some form of Public Speaking, Oral English, or Speech Work appear before an audience, but also the students of science, history, foreign languages, art and shop work. In fact every class in the school is represented once or twice each semester.

I have been asked to explain something about the manner of teaching Speech through our Auditorium method in Gary. In order, primary, elementary, or high school in Gary, has its Auditorium. The plan as now operative has had a gradual development. Its beginning, which was from the very beginning of the public schools in Gary, when Superintendent Wirt initiated his "Work, Study, Play System," was comparable to the assembly period. Twenty years ago the assembly period did not have the recognition as a socializing factor in instruction which it now has. The old-fashioned exhibitions, spelling and singing schools of our

*Read at the Chicago Convention, December 30, 1926.

rural and village-school life met a crying demand for this same socializing process. Many of you doubtless remember your first appearance on the program of the last day of school.

As the next step in the evolution of this activity in Gary, two classes accompanied by their teachers would in turn go to the Auditorium. One of the teachers, having prepared the program either in her class period or after school, would preside. As the benefits of this type of work were more and more realized, the Auditorium department was definitely organized with two teachers of Speech in charge. One, who preferred administrative duties, remained in charge of the Auditorium and the term Auditorium Head was applied to her position. The other, who wished to concentrate on the teaching of speech, was called a training teacher, and her studio was known as the training room.

The Auditorium is in use six hours every day with an Audience of from eighty to two hundred and fifty boys and girls each period.

During the first half of the hour, a music teacher is in charge. The second half of the period is devoted to speech. The student is at times a part of the audience and at times a speaker. He learns to coöperate both as a leader and follower. He gets information about and practice in parliamentary procedure when the group is under the direction of the officers chosen by himself and his followers.

Once a week this period is given over to visual education. Once or twice a month, administrative problems are presented by the school principal. At least three days and sometimes four, the programs are presented by the students themselves. These programs represent every department in the school. Material correlated with class work is submitted by the academic teacher to the training teacher. Once or twice each semester a student is withdrawn from the Auditorium for two or three weeks to prepare, in the training room, the program for which he has been selected. It may be a speech from the classics, current events, story-telling, a debate, a dramatization, pageant, open-forum discussion, or the explanation accompanying some scientific experiment in Chemistry, Physics, or Domestic Science.

You may be wondering when the students learn fundamentals of speech. Naturally they learn some of the technique when, as

the modern youth would express it, "they are exposed to it," or more correctly, they learn it incidentally while preparing for the Auditorium program. Here they must learn the value of correct pronunciation and distinct enunciation, use of the voice in order to be heard, and the best manner of presentation of the material on the stage.

This method proved insufficient, and now every primary and elementary student has an average of two half-hour periods a week for fundamental work with a teacher who has been especially educated and trained in speech. What does she teach? The fundamentals, as any teacher of speech might teach them in any school. This is from the first grade through all the primary and elementary grades. Next year, possibly next semester, regular classroom instruction will also be provided in high school. It has not already been done because of lack of space.

For this formal class instruction, the primary and elementary pupils are not taken from the Auditorium. They still have their every day in the Auditorium. Our children in the lower grades have an additional play hour included in our eight-hour day. Two of these play hours a week are devoted to class instruction in music and in fundamentals of speech. The first half of the period is in charge of the training teacher, while the music teacher is in the Auditorium in charge of the music. The latter part of the period the training teacher with a small group puts into practice the fundamentals first taught to the larger group on some project for the presentation to an audience. Thus no time is lost. No wall exists dividing the Auditorium as a separate and distinct activity from the rest of the school.

Besides the instruction in speech work given by the training teacher, students receive much valuable training in the Auditorium itself. A chairman and secretary preside each day. These officers are changed frequently, giving practical experience in presiding over a meeting, in making announcements and making them carefully, and in writing and reading of minutes and conducting open-forum discussions.

The Auditorium provides a centre for the observance of anniversaries and special weeks without the disruption of regular school work. Last year National Drama Week was observed in the Emerson Auditorium by the presentation of plays every day. There

were primary plays, intermediate plays, high-school plays, all good, worth-while plays of various types. This was a very special week and greatly appreciated.

It may give you some idea of the extent of the work in Gary to tell you that there are 44 teachers of speech; 21 are training teachers, and 23 are Auditorium heads. In the large centers, Froebel and Emerson for example, there are three training teachers for each building. These especially trained teachers are there not only to fit the boys and girls of Gary to live more fully after school but to help provide a broader, richer life while in school. Last summer I read a criticism of schools of speech in universities and colleges because they were not turning out people fitted for the professional stage. A very unjust criticism, for certainly it is not the purpose of the schools of speech to feed the professional stage. So even if our Gary children do have training in speech from the time they are in the first grade, very few of them probably ever will become professional public speakers. We think of the Auditorium rather as a "socializing, integrating force in the school."

NEW APPARATUS FOR THE STUDY OF BREATH CONTROL

VELMA SHERROD AND FRANKLIN KELLER
School of Speech, Northwestern University

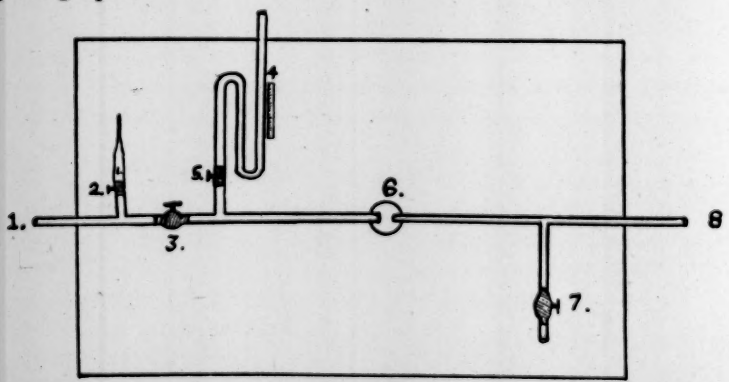
"The correctly produced and sustained tone is the foundation of all that is best in voice production."[1] One essential thing for both singers and speakers is good breathing; consequently, breath control is one of the aims of speech-training. The student seeks to develop the ability to produce a steady stream of air across the vocal cords, and to vary and stop this stream at will. The teacher, to determine the student's progress, listens to the tone, the basis of judgment being the steadiness with which the student can sustain one of the vowel sounds.

If, however, some means could be devised for making a permanent record of the fluctuations in exhalation, several advan-

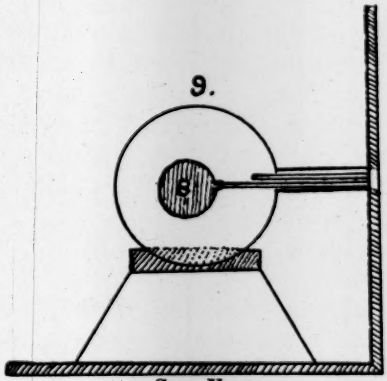
[1] Mills, Wesley. *Voice Production in Singing and Speaking.* 1913. Lippincott. p. 132.

tages would result. Both teacher and student would have an objective record about which there could be no disagreement or misunderstanding. This record would be permanent, and could be compared with another made by the same student a month previous, or one to be made a month hence. In this way, the student's progress could be recorded at frequent intervals and demonstrated to himself and his teacher. The apparatus also would throw some light on the ever-present question of what exercises best get the results desired, by recording the progress made by different students using various exercises and methods of practice. Sex differences in control, control with the various types of breathing, all are open to experimental investigation, given some means of making permanent records.

With these needs in mind, the following apparatus was designed and built in the laboratory at the School of Speech of Northwestern University. In its simplest terms, it consists of a rubber balloon which the student acting as subject inflates and maintains at a predetermined pressure, this pressure being recorded on a mercury manometer. Capillary tubes of various sizes control the volumes of air to be exhaled by the subjects. In this way, either the volume or the pressure of the breath stream may be maintained as a constant or varied at will. The variations in the size of the balloon, caused by fluctuations in the breath stream are recorded on a smoked drum by a tambour operating at atmospheric pressure. Details of the construction are shown on the accompanying photographs.



FRONT VIEW



SIDE VIEW

1. Intake tube, into which the subject blows.

2. Capillary tubes of various sizes to regulate the volume of the exhaled air. These volume-regulating tubes are merely vents to the open air. If the subject exhales a volme of air which will just flow through one of these tubes, there will be no variation in the size of the balloon. If he exhales less than this standard amount, the balloon will decrease in size; if he exhales more, the balloon will be inflated to a greater diameter.

3. A valve, closed at the end of each test to keep the balloon inflated.

4. A mercury manometer, registering the pressure to which the balloon is inflated.

5. Valve to shut off the manometer.

6. Entrance to a three liter flask containing the rubber balloon. This flask is closed with a two-hole stopper; one hole of which contains the tube leading from the intake side of the apparatus to the balloon; the other hole accomodates the tube connecting the space outside the balloon to the tambour. Thus fluctuations in balloon size are recorded by the tambour operating at atmospheric pressure.

7. A vent in the recording side of the apparatus to maintain atmospheric pressure.

8. The outlet tube, connecting to the tambour recording on a kymograph drum. (Not shown in the illustration.)

9. Indicates the flask containing the balloon.

The general method of operation is as follows: The subject inflates the balloon to the required pressure as shown on the manometer (4). During the inflation, the tube at (2) is closed off and the valves at (3) and (5) are open. As the balloon enlarges, some of the air surrounding it is pushed out of the flask, escaping at (7), without affecting the tambour. When the balloon is inflated,

the valve at (3) is closed so that the necessary adjustments can be made without deflating it. The manometer is closed off at the valve (5) to avoid influence of oscillations of the mercury column. Then one of the volume-regulating tubes is inserted at (2), and the vent at (7) is closed.

After the subject has inhaled, he blows into the intake tube, striving to exhale a constant stream of air whose volume exactly equals the capacity of the volume-regulating tube. Fluctuations in this breath stream, causing variations in the size of the balloon, are communicated to the tambour writing on the smoked drum. The period of exhalation is from 20 to 35 seconds, depending on the capacity of the subject. After the test, the valve at (3) is closed, and the subject is allowed to relax until the next test, made with a different size of volume-regulating tube.

Several features of this apparatus adapt it to a wide range of experimental work. The time of exhalation can be accommodated to any lung capacity; the volume-regulating tubes can be made of any size that conditions may demand. Those used in this study ranged from .5 mm. to 2.0 mm. in diameter, but sizes either larger or smaller than these may be inserted. The larger the orifice, of course, the greater the volume of air which the subject must exhale into the apparatus to keep the balloon at a constant size. This variability, together with the range of pressures to be obtained, makes the apparatus very flexible and adaptable.

Another advantage is the sensitivity of this apparatus, tests having shown it to be more responsive than the pneumograph. This sensitivity is obtained largely by enclosing the balloon in aflask. Not only does this allow the tambour to be operated at atmospheric pressure, but it also increases the amplitude of the recorded curve. The surface of the balloon is large compared to the tambour membrane. Hence, the air within the flask surrounding the balloon acts as the short end of a long lever, magnifying those fluctuations in the size of the balloon which otherwise might be unobservable.

Certain details of procedure have been standardized for the use of this apparatus in testing student's breath control. One question came up early in the experiment: Shall the subject be allowed to watch the balloon while he is attempting to exhale at a constant rate? In other words, should a visual cue be added to the normal kinaesthetic control, or should the kinaesthetic alone be used? To

answer this question, several series of tests were run under each condition. When kinaesthesis alone controlled, the balloon was screened from the sight of the subject. When the visual was added, the subject was instructed to watch the balloon and "to keep it the same size." All the volume-regulating tubes were used, and each subject acted under both conditions. Since a rough curve on the kymograph drum indicates poor control, the results of this experiment were noted in terms of the roughness or smoothness of the resulting curves.

In 70.8% of the instances recorded, rougher curves were given when the visual cue was added to the kinaesthetic; while in only 2.5% did the visual cue result in a smoother curve. In the remaining 27.7%, there was no significant difference between the two forms of control. From these data it was decided that the addition of the visual cue contributed a disturbing factor in the experimental procedure, and that the subject most nearly approached his optimum ability when he could not see the balloon. For the remainder of the study, therefore, the balloon was screened.

That the visual cue should be a disturbing factor in this situation is understandable. Two elements probably enter; the first being the division of attention and the focusing of a part of it on a cue that is not used ordinarily in controlling the emission of the breath. The second element lies in the attempted compensations on the part of the subjects for the changes in balloon size which they saw. In these compensations, reaction time and lack of adjustment of muscle response to the visual stimuli combined to cause over-compensations which were easily recorded by an apparatus sensitive to slight changes in the rate of exhalation.

During the earlier experiments, the volume-regulating tubes were presented in order of increasing size. Under these conditions, the largest one, presented last, gave the smoothest curves in a very significant percentage of the instances. So naturally the question arose concerning the possible influence of this particular order of presentation. Was it a case of learning and accomodation, or something inherent in the experimental situation? To check on this, the tubes were used in varying orders, the remainder of the conditions being unchanged. Each *subject* acted for the entire series, and gave his results for the different orders of presentation.

When the order was reversed, and the largest tube presented

first, 80% of the *subjects* still gave the smoothest curve when using the largest tube, even though it was presented first. Following this, another series was run with the tubes presented in a broken order; i. e., 1, 6, 2, 4, 3, and 5. Here again 80% of the subjects showed the smoothest curve with the largest orifice. Thus it would seem that the variability in the smoothness and roughness of the recorded curves is conditioned more by the size of the orifice than by any influence of order, learning or accomodation. In other words, a relatively large volume of air may be exhaled more smoothly than a very small one, due to the larger muscle movements involved. For this reason, when comparing the curves from one student with those from another, only the curves made with the same sized orifices are really comparable.

As a means of both quantitative and qualitative study of breathing for speech, this apparatus has been found a valuable addition to the usual pneumographs. It gives the teacher a means whereby he may secure, quickly and easily, an objective, permanent record of the student's ability to control his exhalation. And further, it opens the possibility of a considerable amount of exact knowledge concerning breath control; is development, its correlation with various types of breathing, and with general speech ability.[2]

ORGANIZATION OF THE WORK IN SPEECH CORRECTION IN A STATE DEPARTMENT OF PUBLIC INSTRUCTION*

LAVILLA A. WARD
State Supervisor of Speech Correction, Madison, Wisconsin

The beginning of corrective speech work in Wisconsin has a unique history. In 1885 a law was passed by the State Legislature authorizing the establishment and maintenance of day schools for the deaf. In the course of time a large number of these schools

[2] Some work has been done in this laboratory toward the accumulation of such knowledge. Publication will follow the gathering of a sufficient quantity to be significant in a new field of inquiry.

*Read at the Chicago Convention, December 29, 1926.

were established over the state. The correction of speech disorders as a public-school problem had its beginning in these schools. At this period in the history of the education of the deaf in this country the methods of instruction used in the great majority of schools were the manual and the combined methods; however in a very few private schools and in the few day schools for the deaf then in existence the oral method was used,—this is the method in which the medium of communication is speech and lip-reading as opposed to signs and manual spelling as the medium of communication in the former methods. Now it so happened that at this particular time there were heated discussions among the educators of the deaf the country over as to the merits of these methods. In establishing the day schools in Wisconsin the oral method was selected. Since the development of speech for the deaf was the outstanding feature of the work of these schools, anyone interested in a child lacking speech for any reason whatsoever, or a child with any serious speech handicap, as a stutter, naturally turned to the teacher of the deaf in these schools as the one person who could give assistance. As time passed, more and more of these children came into these schools, but no provision in the form of state aid was made for children with speech defects for a number of years.

The following quotation is from the 1916-18 biennial report:

> While more or less attention has been given to the correction of speech defects since early in the history of the day schools for the deaf, not until 1913 were children with defective speech allowed to enter the schools on the same basis as deaf children. During the year ending June 30, 1918, the number of defective speech children enrolled for full time was one hundred and fifty, while three hundred and nineteen children with defective speech received part-time instruction. In this work the day schools for the deaf of Wisconsin are pioneers and they are demonstrating what may be done in the correction of speech defects. The results indicate clearly that steps should be taken to provide special instruction for children having defective speech in school systems where day schools for the deaf have not been established.

In 1921 there was a change in the administration of the Department of Public Instruction. Mr. John Callahan was made State Superintendent and he, realizing the need of a trained Supervisor for this department of the work, appointed Miss Pauline Camp, who was at that time principal of the day school for the deaf

and director of the corrective speech department in the public schools of Grand Rapids, Michigan. The speech work there was organized by her in 1916. At this time Dr. Smiley Blanton was conducting courses in the correction of speech disorders and mental hygiene as applied to speech at the University of Wisconsin, and through his new interpretation and better understanding of the problem it was realized that these children should *not* be segregated or placed in schools where the educational situation is abnormal for hearing children, but that they should be kept in classes with normal children, given speech-training and aid in adjusting to the situations of a normal life in the school, the home and the community. Under this type of organization in Grand Rapids the results of speech work were far-reaching and effective.

When Miss Camp came into the State Department as Supervisor in 1921 there were five hundred and twenty-one children receiving speech training in Wisconsin, ninety of these were enrolled in day schools for the deaf and the remainder in speech classes in public school systems of three cities. The following year corrective speech work was taken out of the day schools for the deaf and classes were organized in the public school systems of nine additional cities, making twelve cities in all having work in corrective speech. In 1924, at the close of the school year, 3,495 children had been enrolled in speech classes in sixteen cities at a cost of a thousand dollars less than the 521 children had cost the state in 1921. During the past school year 4,807 children were enrolled in speech classes in nineteen cities of the state. This rapid development has been made possible by the state aid received, and by the change in organization.

In introducing the work in a system the State Supervisor assists in making a personal survey of the schools of the system, or of the schools in which the work is to be done, if the whole system cannot be covered, as is often the case in many places. The selection of schools is based upon the interest manifested by principals and teachers and upon available room in which to meet classes. I find that the conditions in regard to class rooms for the work are very much the same in the different sections of the country in which I have taught. The correction of speech disorders is so recent a phase in education that no space was provided for it in the construction of most school buildings. In a very few of the new build-

ings we find a room equipped for speech work, and the introduction of the Junior High School is relieving the situation in many places by making more space available in the grade buildings, but in the majority of schools at the present we find the speech teacher in the rest room, library, auditorium, office or a basement room. In this particular we have to adapt ourselves to the conditions we find, bringing about changes for the better whenever it is possible. The minimum requirements are a definite place with no interruptions.

The teacher in going into a system must sell herself and the work to the principals, teachers and community, because her success in the work will depend largely upon their coöperation, and it is well to remember that not the least important person to be won is the janitor. Since the teacher is in the school only on certain days and for a limited time it is necessary that no time be lost in getting ready for work, and it is to the janitor that she must look for the readiness and comfort of her room.

The classes are organized according to the type of disorder and the age or grade of the pupils. In number they range from two or three to twelve or fourteen; the length of period is from twenty to forty-five minutes, and they are met two or three times a week, in a few cases oftener. The teacher goes from school to school, usually spending a half-day at a time in a building. In this way the children lose only the time with the speech teacher from regular class room work, and the teacher can keep in closer touch with the school and home situation than she could under a different organization. A minimum of a half-day a week of school time is devoted to adjustment work and home calls. In a few systems an entire day is given over to this phase of the work, which is most desirable.

There is usually close coöperation between the department of medical inspection and the speech department, and through contact with the family physicians of the children and the medical men of the various clinics the interest and coöperation of the medical profession of the community is secured, and all physical defects are corrected at the earliest opportunity.

The State organization has a definite policy in regard to teacher qualification; namely, that regardless of where training was received, speech teachers must have had the fundamentals of mental hygiene and some clinical experience. A case history of all chil-

dren under instruction must be filed in the State Department. This has a tendency to hold the teacher to higher standards of personality study, which aids greatly in the readjustment work necessary to the correction of speech disorders.

While this is the day of supervision along all lines of education in our public schools, it is only in the very large cities that we find a supervisor of the work in speech correction. In the majority of places there is no one to whom the speech teacher may turn for assistance in the treatment of difficult cases. The State Supervisor supplies this need in a measure. She is in a position to keep abreast with new developments in the field, and by visiting other schools and attending conventions, which is a part of her work, should be able to bring to the teachers inspiration, aid in matters of organization and new findings pertinent to the solving of the special problems of the work.

The State organization by means of the aid extended makes it possible for the smaller towns and cities to have the work and through supervision and the requirements in regard to teacher qualifications, organization and record keeping, unifies and strengthens the work.

THE STUDENT MAKES HIS MASK*

C. L. MENSER
Knox College

In this day of much discussion of Educational Dramatics, it is not uncommon to speak with a certain primary emphasis of the physical elements of the College Theatre. We are most happy to announce that something new in the way of physical equipment has been added—a new frosted bulb, perhaps a spotlight, or in rare instances a theatre. So in speaking on the subject, "The Student Makes His Mask," I might easily follow the custom of the day and point out the detailed process by which a student gains college credit for mixing torn bits of the World's Greatest Newspaper and a quantity of flour paste into the sort of concoction that may, with proper dexterity, be moulded into the form of a man. But my

*Read at the Chicago Convention, December 29, 1926.

honest conviction is that some of us, particularly in the field of Educational Dramatics, might well cease talking, for a time, about the equipment of our college theatres and turn to the creative equipment of our college actors. I therefore choose as the subject of my discourse the real mask, the only mask worth while in the theatre, the mask of characterization. I say it is the only mask worth while because it is distinctly and irrefutably the *sine qua non* of dramatic production. It is the one thing and the only one that cannot be dispensed with. It sums up in a single word the oft-forgotten statement as to the essentials of a play—two boards, two actors and a passion. Not that excelling equipment is not convenient and praiseworthy. Nor that a certain dexterity in handling spots and floods, drapes and steps, is to be overlooked. But certain I am in my own mind that of all the things the student of dramatic production needs to have emphasized, characterization is the most fundamentally important.

I choose this particular phase for another reason. We hear much these days of the technique of acting. It is a common phrase that is handed about among students and teachers alike, as though there were some particular magic in it. I am very happy to state here and now that I do not believe there is such a thing as the technique of acting in the sense in which many of my colleagues hope to use the term. I am aware that certain actors who are not successful are supposed to have no technique, and that certain others who are eminently successful are said to have a great deal of it. But just what is included in the phrase I do not know. I know that certain actors have excellent voices, that some are too fat for juvenile leads, that some are able to run the whole gamut of human emotions, that some characterize by wearing whiskers, while others never wear whiskers or make-up of any kind. I know that certain training in the various elements that are used by the actor, voice, diction, pantomime, can be specifically pointed out. But that the technique of acting as such can be taught, aside from these elements, or even spoken of in anything but the vaguest of glittering generalities, I do not believe. One might as well try to teach science as such, instead of teaching chemistry, or physics, or biology. So in discussing characterization I am taking up one of the several elements which my co-workers apparently mean when they refer to the technique of acting. I wish to discuss it as a two-

fold process, involving what I have chosen to call "assimilation" and "projection." By "assimilation" I mean the process by which the student comes to know the character he is playing, and by "projection," the process by which he translates his knowledge of the character into terms that his audience can understand. I consider it highly important that the teacher differentiate between these two phases. For poor characterization may be due to failure of either or both. Not infrequently the student who has a thorough knowledge of the make-up of his character is unable to project it; in other instances an apparent difficulty in projection may be due to poor assimilation or understanding of the character.

The first step in the assimilation of the characterization is, obviously, a study of the part. By that I mean a study of the lines, and a good deal more. What the character says and how he says it are indicative of the type of person he is. And what other characters say about him is a further clue to his type of person. The student, from a study of both of these sources, should come to know the character as a flesh-and-blood individual, who moves about in a human society, who is motivated by human emotions, whose habits of life are the sort that come naturally to a person of his character. In short, the student should know the inner man of his character, even more intimately than his particular physical attributes. It is a common thing for students to assume that the lives of the characters in the play begin with the opening curtain and end at the close of the play. They must discard this idea for one that will make them feel that here are people who have lived many years before the play opens and will continue to live after the play is finished, and that the things they do and say during the few minutes they are on the stage are the result of their former years of life, and are therefore perfectly natural and logical to them. A knowledge of the mental habits of the character is indispensable to good characterization. Yet it too often lacks proper emphasis. The great mass of people who sit in audiences are content to let a display of physical changes represent vivid characterization. Clothes make the man, and whiskers the villain in too many amateur productions. The ideal characterization is one which has little need for external trappings, but which stands vividly before an audience through its emphasis upon mental rather than physical characteristics. So I insist upon my students becoming acquainted with the

characters they are attempting to portray, not as people who wear certain clothes, or have red hair, or stammer, or walk with a limp, but as people who think in certain ways and who have certain mental and emotional reactions to given situations, both in the play and outside of it. To bring about this sort of understanding of the character I find that informal discussion about the people in the play is intensely valuable. And these discussions are always about the characters as people, not as characters in a play. In rehearsals of *'Op O' Me Thumb* I found that the girls who played the laundry workers had developed to a certain point and then reached an impasse. A few questions revealed the cause, and the remedy as well. These girls had not become intimately acquainted with the laundry workers. A rehearsal, as the term is generally used, was dispensed with, while we sat down and talked about these people. We inquired into their most intimate affairs, what kind of homes they came from, how they regarded the china kewpie that probably presided over the mantle or dressing table, how much they paid for their clothes, what kind of things they thought were funny, and a hundred other like subjects. In short, we became acquainted with the mental workings of these three workers in a laundry. And from that very moment their characterizations became vivid and real. This sort of study of the part should, I believe, precede all discussion about clothes or properties. I do not want my casts dressed in character during the early rehearsals. And when a student tells me that he cannot get into character for a rehearsal because he hasn't the right sort of clothes on, I am pretty certain in my own mind that he hasn't much of an understanding of the part. And conversely, when a cast gives a convincing performance without make-up, or properties or character costumes, I feel certain that that cast knows what it is doing. Please understand that I am not contending that the physical attributes should receive no emphasis whatever. I am merely insisting that primary emphasis should be given to the mental attributes.

Second in the process of assimilation I have placed observation. I mean by that, observation of characters in life and of character-acting on the stage. One of the most serious phases of the passing of the road show is that it deprives great masses of interested students of the opportunity of seeing characterizations by professional actors. I was about to say good characterizations. But

I find my students frequently learning as much from the poor as from the good. The student should be urged to make accurate observation of characterizations whenever the opportunity presents itself. I am aware of the fact that the mere mention of the professional theatre in a discussion of amateur dramatics is frowned upon by certain enthusiastic amateurs. But I personally believe that the amateur has much to learn from the professional who knows his business. And I covet for my students, and many others, the standard of excellence as well as the opportunity for study of characterizations by professional actors of the first rank.

There is another type of observation which the student may pursue almost without limitation. That is the observation of characters in real life. From the point of view of the other fellow, in this case the student, each of us is a character. The student who passes up a crowd, without careful and definite observation of its most vivid characters, is missing a golden opportunity. For though characterizations from life may seldom be taken *in toto* into the play, certain eccentricities may be used to high-light a characterization with telling effect.

With a study of the part and a habit of observation to give a background of keen understanding, the next thing to bring in is the imagination. The student without imagination is seldom a good character actor. I should suggest specfically that he imagine his character in all sorts of circumstances, and find out how he would act. Let him paraphrase his own speeches and hundreds of others. Let him imagine his character doing the things the student himself has to do. Let him shine his shoes in character, let him stage impromptu scenes in character, in short, let him bring his imagination in at every possible opportunity to give this person whom he has created a chance to perform.

So much for the assimilating phase of characterization. When I talk about the second phase, that of projection, I begin to see red. For the first thing that has to be done in hundreds of instances is to rid the student of the damnable habits that have been forced on him by second-rate teachers of expression. If there is one class of people who make the peddlers of ill-conceived home-brew seem respectable, it is this class. In every sizeable city in the country these quasi-professionals continue to take money under false pretenses from the same gullible public that gave millions to Peruna.

That they have prostituted art by setting as their objective the eight-year-old in overstarched dress who gives public utterance to *Bobby Shafto* is indictment enough. But that they are constantly fixing upon children artificial habits from which many are never freed, is worse. The American Medical Association has for years been sending up a wail against the quack in the field of medicine. It is about time that the ASSOCIATION OF TEACHERS OF SPEECH let it be known in no uncertain terms that the country is infested with parasitical quacks in the field of expression.

How to rid the student of ill-formed habits which prevent good projection of a characterization he has worked out, is a question I cannot answer. I have tried many things, some of them fairly successful. Sometimes the mention of "sincerity" or "simplicity" or a discussion of those terms with respect to the characterization, will help. But there is, so far as I know, no procedure that is applicable in all cases.

Among the things that help, an insistence upon the student's thinking in character is worthy of note. By the phrase "thinking in character" I mean specifically thinking the lines as they are spoken as the character would probably think them. The lines then become merely the expression of the mental attitude of the character, which is, of course, as it should be. This sort of work in rehearsal cannot be hurried. The student should be given all the time he thinks he needs to give a particular speech as his character would give it. And often he should be assured that he may take as much time as he needs. For in this sort of work progress is to be measured not by the speed with which the thing is done but by its merit when it is done.

The director should see that it is possible for the student to attain a certain character momentum. This may be difficult in early rehearsals. It will be assisted greatly if the director insist that the cast take directions "in character." It is frequently a waste of time to allow the student to go through an entire scene before he is given a suggestion or bit of direction. It is certainly worse to stop him in the midst of the scene and have him drop his character completely while he listens to the suggestion. The thing to do is to let him know before the rehearsal starts that when you as director speak, he is to listen in character, then continue the scene in character as though no interruption had been made. In

this way he will be able to attain a certain character momentum that is otherwise impossible.

That the character should be sincere, goes almost without saying. I mean by that, that he should ring true; that he should be absolutely lacking in the quality so often heard among dramatic readers, that play upon the voice which may be recognized in an instant by a half-trained ear as emotionless and thoughtless. Such insincerity often results fom early training. To many a student the idea of a thorough understanding of the mental make-up of the character to be portrayed comes as a revelation. In other instances this failure to make the character ring true is the result of forcing, of spending too much conscious effort in the attempt to do something. It may often be remedied by simply telling the student to take it easy. In some instances I have taken a position directly in front of him, and asked him to direct the speeches to me very confidentially, and in character, of course. Or remedies have been effected by simply talking about the situation, and explaining what emotional response that particular situation would probably bring about in that particular character. Take for example, the hysterical cries that frequently follow the firing of a pistol. They are likely to be forced, or over-played—lacking in sincerity. An understanding of the situation and the character's relation to that situation, of consequences to follow, and of the character's mental and emotional state, will do much for a sincere rendition. And in this and other instances, the paraphrasing of speeches which are so worded that they do not seem to be natural expressions, will often make for sincerity. Once that sincerity is attained, the original may be restored with no further difficulty.

Then there is the mirror. I read some time ago of an instructor in rowing who had a huge mirror made in one end of his training quarters, so that his crews, seated at their machines, could see themselves. I have often thought that I should like sometime to find a man who could take the traditional fourth wall of my training stage in trade for an enormous mirror, so that my students could see themselves literally as others see them. For I am an enthusiastic believer in the use of the mirror as an aid to vivid characterization. In the workroom just off the stage in our College Theatre there is a ful length mirror always at the disposal of the student actors. Time and again I have sent them to that mirror

to perfect the projection of a character whose mental attributes they had become acquainted with. And with its aid they have done for themselves things that I never could have done for them.

My final suggestion as to the projection of the characterization is that haste be made slowly. I have known directors who became impatient if the characters were not definitely set in the early rehearsals. This is poor education and poorer direction. If the characterization is to be solid it must have something other than a mushroom growth. The student is often handicapped by an attempt to set his characterization during early study and rehearsal, because a keen discrimination, based on a complete understanding of the character may show that certain traits early attributed to him are not true to the real character at all. To be sure, the surface indications are often so obvious that they cannot be missed. But the wealth of subtle detail which goes to make a complete characterization can be known only by a long and constant mental association with the character to be portrayed. It is not at all strange, therefore, that some students who seem to sense the character immediately and to characterize well in early rehearsals, never succeed in sounding the depths of the real character. Others who are distressingly slow in their early efforts often become astonishingly vivid as the play takes shape. One of the surest ways of getting sound, vivid characterizations is to give time for their growth.

I have dwelt at this length on the subject of characterization because I believe it is the most important single element in Dramatic Production. Some will disagree, and consider it no more important than many other elements. But my personal feeling is that given vivid, sincere characterization, any performance is great, and without it no performance can be great.

EARLY AMERICAN WORKS ON SPEECH TRAINING

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The early history of speech-training in this country is a subject that has been treated but little. Therefore, when I found sometime ago what were probably the first works on speech published in America, it occurred to me that they would be of interest

to teachers of Public Speaking. I am writing of four books which are in the New York Public Library; they are the earliest works on speech-training published in America of which the library has record. It is interesting to note that these early works were published at about the same time. They stand by themselves as sort of an educational landmark, for there was nothing more of note until later in the nineteenth century.

The first of these was a book which was reprinted in New York in 1788 under the title of *A System of Rhetoric,* by John Sterling, M. A. This was in Latin, but included with it in English was an essay by John Holmes of which the full title was *The Art of Rhetoric made Easy, or the Elements of Oratory, Briefly Stated and Fitted for the Practice of the Studious Youth of Great Britain, Ireland and the United States of America.* The whole work was first published in Dublin, but the fact that it was reprinted in New York seems to indicate that it must have had some use in this country.

All of the theory in the text is put in the form of questions and answers, as for example:

Q. How many parts have Rhetorick?

A. The parts it consists of are four; Invention, Disposition, Elocution and Pronunciation.

By this same means the author then proceeds to explain the different forms of arguments, following mainly classical tradition. The discussion of the oration he begins as follows:

Q. How many parts are there to an Oration?

A. The parts of an Oration or Declamation are usually reckoned six: Exordium, Narration, Proposition, Confirmation, Refutation and Peroration.

After a lengthy discussion of elocution, which he defines as "the proper, polite and ornamental expression of our thoughts," he explains in detail the various figures of speech which the orator may use to adorn his discourse. His theory the author sums up as follows:

To make yourselves acceptable orators—
Adorn with Tropes and Figures your Oration,
By Voice and Action Grace Pronunciation.

At the close of the book are appended several selections for practice, but Mr. Holmes fails to state just what the pupil is to work for in practising these. The author gives no rules either in his discussion of Elocution or of Oratory; he merely defines and

classifies. The selections are mostly from Shakespeare and Milton. The whole is concluded by Hamlet's Speech to the Players as a sort of summary.

The next book to be published here was *Lessons in Elocution* by William Scott. Now this Wm. Scott was a teacher of Elocution in Edinburgh. There is no record of his having come to this country. The book in the library is the original copy printed in Hartford by Hudson and Goodwin in 1795, but the author makes mention of it as the revision of earlier copies which were manifestly printed in Great Britain. The following is on the title-page:

> Lessons in Elocution, or a selection of pieces in Prose and Verse for the Improvement of Youth in Reading and Speaking as well as for the perusal of Persons of Taste. With an Appendix, containing concise lessons on a new plan, and principles of English Grammar; by William Scott, Teacher of English, Writing and Accounts, and author of a new Spelling, Pronouncing and Explanatory Dictionary of the English Language, etc.

In the Preface the author gives his idea in making the revision, and explains the plan of the book. He says, "Part I is calculated to form the accurate and polished reader." In practising the selections it will be better to use the prose first for, he says, the reader should be able to read prose well before taking up verse. Perhaps the idea of the plan as explained in the Preface can be better given in his own words:

> Part II . . . is particularly adapted for such as may have occasion to speak in public. . . . It need hardly be observed that frequent reading in a standing posture, and recitation without book, are essentially necessary in forming the public speaker, and extremely proper for youth in general.
>
> In the Appendix is given a course of lessons on an original plan, by which the compiler has long taught with uncommon success.
>
> The variety and merit of the pieces . . . will appear in a striking light. Almost every emotion of the soul, and every mode of expression will here be called forth into exercise. As a further recommendation of the work nothing will be found in it which can in the smallest degree be offensive to delicacy or hurtful to morals: on the contrary, every lesson will be found to be either innocently entertaining or agreeably instructive.

These quotations from the Preface will suggest somewhat the plan of the book. The greater part of it is made up of selections for practise. Part I, or "Lessons in Reading," is made up of prose and verse selections. Part II he calls "Lessons in Speaking." There is a section each on the Eloquence of the Pulpit, the Eloquence of the Senate and the Eloquence of the Bar, one on Speeches

on Various Subjects and one on Dramatic Pieces. Under each of these the author has one or two selections. Under Speeches on Various Subjects are "Demosthenes to the Athenians" and "Aeneas to Queen Dido."

There is an Appendix in which are "concise passages, exemplifying certain particulars, on the proper expression of which the modulation and management of the Voice in Reading and Speaking principally depend." Here the author gives many examples, each in a sentence or short paragraph, of antithesis, enumeration, suspension or delaying of the sense, parenthesis, interrogation, clymax, the principal emotions or passions—admiration, joy, grief, contempt, etc.

As will be noted, up to this time there has been no mention of theory in the book, only classified selections for practise. But Mr. Scott does not want to leave the student without any guidance in the practise of these, so after the Appendix he adds a section which he calls "The Elements of Gesture." This to me was the most interesting of all, not only because of the naïve style of the writer, but chiefly because of the historical element. To Mr. Scott, training in speaking consisted mainly in the training of gesture. Most interesting of all is the author's conception of what training in gesture should be.

In Section I, "On the Speaking of Speeches at Schools," he says, "Elocution has for some years past been an object of attention in the most respectable schools in this country." He goes on to outline the steps to be followed in training boys to speak. In the beginning a boy should be made to take a position with the weight poised on both feet, one foot out, and the right hand held out obliquely with the palm up. Now comes the important part:

> When the pupil has pronounced one sentence in the position thus described, the hand, as if lifeless, must drop down to the side, the very moment the accented word is pronounced; and the body, without altering the place of the feet, poise itself on the left leg, while the left hand raises itself, into exactly the same position as the right was before, and continues in this position until the end of the next sentence, when it drops down on the side as if dead; and the body poising itself on the right leg as before, continues with the right arm extended, till the end of the succeeding sentence; and so on, from right to left, and from left to right, alternately, till the speech is ended.

Mr. Scott gave the pupil some suggestions which would no doubt prove very useful to him, such as the following:

If the pupil's knees are not well formed, or incline inwards, he must be taught to keep his legs at as great a distance as possible, and to incline his body as much to that side on which the arm is extended, as to oblige him to rest the opposite leg upon the toe; and this will in great measure hide the defect of his make.

Now to the next step in training: "When the pupil has got the habit of holding his hand and arm properly he may be taught to move it." Then follow very detailed directions for moving the arms. Throughout this whole section the author makes use of numerous plates to represent the various positions. It is hard to imagine any student wanting to look like the boy in the plates.

Section II is "Of the Acting of Plays at Schools, the author does not favor using complete plays, but thinks that the training ought to be confined to single speeches from plays. The main thing to be aimed at is a forcible pronunciation. The position and the gesture are very important. When two persons are on the stage "each must stand obliquely and chiefly make use of one hand . . . which is next to the person spoken to."

(The) class should not consist of more than ten; about eight or ten lines of some speech should be read first by the teacher, then by the boy who reads best, and then by the rest in order, all having a book of the same kind, and all reading the same portion. This portion they must be ordered to get by heart against the next lesson; and then the first boy must speak it, standing at some distance before the rest, in the manner directed in the plates; the second boy must succeed him, and so on until they all have spoken.

In Section III we have "Rules for expressing, with propriety, the Principal Passions and Humours, which occur in reading or Public Speaking." A discussion of the importance of the arms, the attitude and the face in expressing emotion is followed by a long list of "passions and sentiments, with a description of the manner in which nature expresses them" and which the student can follow in trying to express them. I shall quote examples of two or three of these to give an idea of the method used in all.

Boasting, or affected courage, is loud blustering threatening. The eyes stare; the eyebrows draw down; the face red and bloated; the mouth pouts out; the voice hollow and thundering; the arms set akimbo; the head often nodding in a menacing manner; and the right fist, clinched, is brandished from time to time at the person threatened. The right foot is often stamped upon the ground, and the legs take such large strides, and the steps are so heavy, that the earth seems to tremble under them.

Teaching, explaining, inculcating or giving orders to an inferior, re-

quires an air of superiority to be assumed. The features are to be composed to an authoritative gravity. The eye steady and open, the eyebrow a little drawn down over it; but not so much as to look surely or dogmatical. . . . The pitch of the voice to be strong and clear; the articulation distinct; the utterance slow and the manner peremptory.

Mr. Scott evidently believed that a speaker can instil an emotion in himself by taking on the outward manifestation of that emotion. To him this training in gesture was the chief business in the teaching of speaking.

In the same year in which the above was printed (1795) there was published in Danbury, Connecticut, *The Art of Speaking*, by James Burgh (1714-1775). Burgh's versatility is shown by the fact that besides this he was the author of books on religion, education and politics. He was an Englishman and probably never came to America. The 1795 edition of *The Art of Speaking* is the first edition in this country but several editions were published later, so it must have been a well-known text. The title page is as follows:

THE ART OF SPEAKING, CONTAINING

I. An essay; in which are given rules for expressing properly the Principal Passions and Humours which occur in Reading, or Public Speaking; and

II. Lessons taken from the Ancients and Modern (with additions and alterations where thought useful) exhibiting a Variety of Matters for Practice; the emphatical words printed in Italics; with notes of Direction referring to the Essay, to which are added

A Table of the Lessons, and an Index of the various Passions and Humours in the Essay and Lessons.

In some respects this book is very much like Scott's, especially in the treatment of the manner of expressing the passions and sentiment. In describing some of these both authors used the same language. But Burgh goes much farther than Scott, for he stresses the theory of the voice. In fact a great part of the book is made up of selections for practice in the use of the voice.

In Part I the author speaks of the importance of oratory. As various authors have written copiously of the learning necessary for furnishing matter and of the art of arranging it properly, he will confine himself to what is most important in the art, viz., delivery—gesture, looks and command of voice. "To offer a help towards the improvement of youth in the useful and ornamental accomplishment of speaking properly their mother tongue, is the

design of this publication." He speaks of pause, of variety of pitch, of the rise and fall of the voice. In connection with emphasis, "Time was when the emphatical word, or words, in every sentence, were printed in Italics. . . . But we are now grown so nice, that we have found the intermixture of two characters deforms the page, and gives it a freckled appearance." Of force he says, "The force or *pathos* with which a speech is to be delivered is to increase as the speech goes on. The speaker is to grow warm by degrees."

Then the author comes to his favorite subject—the expression of the passions and sentiments. Here is explained the manner of expressing tranquillity, mirth, raillery, buffoonery, joy, delight, gravity, enquiry, attention, modesty, despair, fear, shame, and many others. These are much like those of Scott, but the descriptions in most cases are more vivid and given with a literary flourish. Two examples will be sufficient.

Affectation displays itself in a thousand different gestures, motions, airs and looks. . . . Affectation of piety turns up the goggling whites of the eyes to heaven, as if the person were in a trance, and fixes them in that posture so long that the brain of the beholder grows giddy. Then comes up, deep grumbling, a holy groan from the lower parts of the thorax; but so tremendous in sound, and so long protracted, that you expect to see a goblin rise like an exhalation through the solid earth. Then he begins to rock from side to side, or backward and forward, like an aged pine on the side of a hill when a brisk wind blows. The hands are clasped together and often lifted, and the head often shaken with foolish vehemence. The tone of the voice is canting or sing-song lullaby, not much different from an Irish howl; and the words godly doggerel. Affectation of beauty . . . puts a fine woman by turns into all sorts of forms, appearances and attitudes but amiable ones. She undoes by art, or rather awkwardness (for true art conceals itself), all that nature has done for her. Nature has formed her almost an angel, and she with infinite pains, makes herself a monkey. Therefore this species of affectation is easily imitated. Make as many and as ugly *grimaces*, *motions* and *gestures* as can be made, and take care that nature never peep out; and you represent coquettish affectation to the life.

Intoxication shows itself by the eyes half shut, sleepy, stupid, inflamed. An idiot smile, a ridiculous surliness, or affected bravado, disgraces the bloated countenance. The mouth open tumbles out nonsense in heaps, without articulation enough for any ear to take it in, and unworthy of attention if it could be taken in. The head seems too heavy for the neck, the arms dangle from the shoulders, as if they were almost cut away, and hung by shreds. The legs totter and bend at the

knees, as ready to sink under the weight of the reeling body, and a general incapacity, corporeal and mental, exhibits human nature sunk below the brutal.

Mr. Burgh seems very anxious about the position of the speaker and the proper coördination of all parts of his body. Thus:

There is no part of the orator that has not its proper attitude. The eyes are not to be *rolled* along the ceiling, as if the speaker thought himself in duty bound to take care how the flies behave themselves. Nor are they constantly to be cast *down* upon the ground, as if he were before his judge receiving sentence of death. Nor are they to be fixed upon *one point*, as if he saw a ghost. The *arms* of the speaker are not to be needlessly thrown out, as if he were drowning in the pulpit; or brandished after the manner of the ancient *pugiles*. Nor, on the contrary, are his hands to be *pocketed up*, nor his *arms* to *hang by* his sides as lank as if they were both *withered*. The head is not to stand *fixed*, as if the speaker had a perpetual crick in his neck.

From the practise of the speaker the author turns abruptly to a condemnation of preachers who read their sermons. Several pages are devoted to showing what good preachers could do if they would put more attention upon the manner of their preaching. If preachers could commit their sermons to memory instead of reading long discourses, their audiences would not sleep so much and they would not have to complain of the emptiness of their churches.

A most interesting part of the book is what the author refers to as the *Lessons* which follow this essay on theory. Three Lessons are made up of selections taken mostly from the Latin authors, and from Shakespeare, Milton and Pope. These he classifies according to the "sentiment" each is to illustrate, such as narration, historical description, arguing, remonstrance, sneer, etc. In each of these selections the words to be emphasized are printed in italics. Each change of feeling, each sentiment to be expressed is indicated upon the margin of the page. Occasionally there are numbered footnotes to explain more fully how the sentence is to be read. As the author says, he has altered both the sense and the words in many of the passages to make the meaning more clear. He has "excluded improper sentiments and substituted modern expressions for some antiquated ones."

Here, as in Scott's work, the selections for practise occupy most of the book. *The Art of Speaking* has 323 pages in all. Sixty pages are given to the Essay; the remaining pages to the Lessons.

Two years later, in 1797, there was published in America a work which was in direct contrast to the others, in which the discussion is not of Elocution, but of Rhetoric. This was *The Well-Bred Scholar or Practical Essays on the best methods of Improving the Taste and Assisting the Emotions of Youth in Their Literary Pursuits.* The author was William Milns (1761-1801), member of St. Mary Hall in the University of Oxford; author of *The American Accountant, Penman's Repository,* etc. The book was printed at the Literary Printing Office, No. 29 Gold Street, New York.

This volume is a collection of essays on subjects connected with writing and speaking, but the chief emphasis is upon the art of speech. In the essay on English Composition the author laments the fact that we have not been favored with one practical treatise of rhetoric, adapted to the use of the young English scholar. There have been some, of course, but they are only compilations of technical terms. The rhetorical and critical writings of Cicero, Quintilian and Longinus are far too refined and too sublime for the conception of schoolboys. Dr. Blair's *Lectures on Rhetoric* are excellent, but they are suited only to persons of riper understanding. The art of speaking well, however, may be taught better by example than by precept. We should go from practice to theory so that the pupils may work out the rules themselves. Here the author quotes a letter from Lord Chesterfield to his son which stresses the importance of "oratory or the art of speaking well" and the importance of getting the hearer's attention.

By far the greater part of the book, however, is made up of the essay *On Orations.* The author's purpose in this is to give "most important observations respecting the nature and proper end of oratory, the different kinds of questions, and the usual division or parts of a regular speech; and to illustrate them by a variety of approved examples." Then follows a summary of rhetorical observations taken chiefly from the writings of Cicero and Quintilian. Under the heading of "The Subject Matter of Oratory" the author quotes passages from Blair's *Lectures on Rhetoric,* then goes on to divide oratory into demonstrative, deliberative and judicial. The treatment of demonstrative oratory follows Quintilian closely. As examples, are inserted the panegyric of Isocrates at the Olympian Games and Cicero's address of thanks to Caesar for having pardoned Marcellus. The discussoins of deliberative

oratory and judicial oratory are very brief. Of deliberative oratory "the proper end is to advise or dissuade." In the demonstrative and deliverative speech the orator may adorn his adress with figurative language, but the judicial oration must be simple and plain, the speaker must avoid the least appearance of art.

This essay of Milns, then, adds little that is new in the theory of the oration, but it is noteworthy for us in that it is the only one of our group to be devoted entirely to the composition of the speech rather than to the delivery.

In this paper it has been my aim to present to the reader the parts of these early works which would represent most clearly the author's theory and which would give an idea of his style. These works present no new knowledge to aid either pupil or teacher. They are valuable, however, as showing what was taught as Public Speaking in the early years of this country. Strange as these theories may sound to us today they were doubtless of help to the students of that time. With the new knowledge our ideas of speech-training have of course changed, but we must remember that it was not until many years after these books were written that much improvement was made in the teaching of speech.

INTERPRETATIVE READING

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Of the various courses commonly included in departments of Speech, it will be generally conceded that the course in Interpretative Reading is the most difficult to organize. Its content is so elusive, and the skill it aims to impart so narrowly focused, that it offers no obvious point of beginning or method of procedure. The problem is further complicated by the lack of any helpful tradition such as comes to one's aid in organizing a course in Public Speaking or Acting, or a body of scientific data such as is available for use in a course in Voice and Phonetics, or Argumentation. Interpretative activity is from its very nature almost incapable of scientific treatment, either philological or experimental, since an artistic interpretation, like a piece of good acting, ceases to exist at the very moment of its creation. Interpretation has no such

great tradition as dignifies and methodizes the study of oratory or acting. It has had no Burke or Cicero, no Garrick or Duse, no such great systematizer as Aristotle or Bacon. Perhaps it is for these reasons that it suffered so in earlier times from the vagaries and vulgarities of elocutionists, who did much to make public recitation a thing, says John Masefield, "that strong men flee from screaming."

However there are some considerations which I believe will be of value in helping us to organize the college course in Interpretative Reading on sound principles.

Reading is not a science but a skill. Any skill is valuable in proportion to its difficulty, and to the value of the end to be attained by it. A butcher and a surgeon may be equally skilled in their respective labors, but removing an appendix is a more important and more difficult operation than trimming a roast. The technique of reading will be important in proportion as it deals with worthy material, since the worth of the material will generally increase the difficulty of the technique. Operating on the human body will always be a more worthy activity than operating on guinea pigs. It behooves us, then, to use for practise material only the *best* literature.

It happens in this connection that chance or fate has thrown in our way an unusual opportunity to perform a worthy service in the scheme of college education. The world's best literature is poetry; and all poetry (excepting some negligible modern stuff) was meant to be read aloud. One of its essential ingredients is its *sound* as spoken by the human voice. Unfortunately for education, but perhaps fortunately for us, this aspect of poetry can seldom receive from teachers of English literature the attention it deserves. They are preoccupied with philology, with literary criticism, with biography, with the theory and the science of poetry. Rarely can they take time in their classes for the close, searching, pains-taking study of particular poems. Surely the chief cultural and humanizing value in poetry lies in the study of the poem itself, not in study about it or its author. Through *literary* study, poetry speaks chiefly to the mind of the student—seldom to his spirit. What Hiram Corson called "spiritual education" comes from dwelling upon a poem, absorbing its idea, and responding with the imagination to its imagery and its music. The average

student has never looked at a poem intently, never really got to know it. He has had only *survey* courses, seldom intensive study courses. Besides, he has been taught to skim what he reads, and may have read few works that deserve any study deeper than skimming. More important for us, he has never been taught the *sound* values in poetry. The intimate study of poems by means of vocal interpretation comes properly within our field, is a task for which we *should* be peculiarly fitted. The chief aim and focus of a course in Interpretation then, as I see it, should be to *give skill in the vocal interpretation of poetry.*

There will, of course, be subsidiary aims and by-products. The chief of these perhaps will be the development of better *silent* reading habits. Professor Tassin has made it clear[1] that most students cannot read an assignment in history or economics or biology and get the meaning from it. Another aim should be general improvement of one's speaking, public and private. Voice culture and phonetics ought to be prerequisites to a course in Interpretation, though few of us can expect to enjoy any such happy arrangement. Declamation, i. e., the speaking of oratorical selections, properly belongs in the Public Speaking course, and acting is best taught in a separate course for which Interpretation is a preparation.

Bearing in mind, then, that we are aiming not at declamation, which is oratorical, or at acting, which has its own special technique, let us see if we can suggest briefly the content and arrangement of such a course of study. It is true, of course, that we want our students not only to have skill but to understand their skill, to know *why* they do what they do. For a *complete* understanding of all that is invloved in giving vocal expression to a poem, a reader would have to compass nearly the whole field of human learning. He would, for instance, wish to know the principles of physics involved in the jaw movements in speaking, and in the sound waves called voice; the chemical processes in the gladular secretions which accompany emotion; the biological history back of the individual who speaks, besides most of anatomy and physiology. He should study all the psychological processes involved in language, in appreciation, and in communication. If the *words* of a poem are to be really understood, then acquaintance with linguistics is neces-

[1] "Oral Reading as an Intelligence Test." Q. J. S. E., June, 1925, p. 258.

sary, and grammar, and the rhetoric of composition, and the logic of language. The vast field of literary criticism must be explored, and literary history relived. And many poems will carry one deep into philosophy, and may require a knowledge of geography, biology, botany, geology, and even mathematics.

I mention all this merely to show the absurdity of any study of Interpretation which aims to cover all that is involved in it. One must choose. Each of us is prone to teach his students not what they need but what he knows. The principle of choice in selecting from these various fields *should* be, What will most aid our students in becoming good readers, Is it more important to know the history of speech or the history of grammar, or is neither important? Will familiarity with the internal physiology of emotion help one to respond more sympathetically to the lofty sentiments of poetry? Personally I am willing that my students should know nothing of the alleged findings of the modern "physico-chemico-libido" psychology. They will not be aided in responding to the beauties and aspirations of poetry by being made conscious that their emotions inhere in their muscles and glands. I would rather let them think that feelings come from some vague region traditionally known as the heart, rather than that they come from the viscera. And I can't see that they will profit by being addressed in terms of "low hedonic tone" and "muscular tonicity" when such terms must always be translated for them into non-technical language. Nor can I see the value of dragging the physics of sight and sound into the course. Whatever the physiological concomitants may be, the fact remains that emotions *can* be aroused by words and ideas and images and that they are *not* aroused by conscious manipulation of the viscera. A more valuable study is the study of the words, the ideas, the language of the material to be read. As stated above, vocal culture and phonetics should precede such a course. If they do not, they will need to be included in it. The same may be said of literary criticism or poetic theory.

Now as to method and arrangement. It is only common sense that any course aiming to give skill should begin with simple processes and proceed step-wise to the more complex and difficult. Few will question that reading prose is less difficult and involved than reading poetry. Strange that none of our text-books on reading

make a distinction between them. Reading poetry requires all the technique involved in reading prose *plus* a great deal more. The best foundation for skill in reading poetry can be laid by practise on prose.

Few will question that impersonation, as of dramatic poetry, is more difficult and involved than straight interpretation, as of the lyric, *plus* the suggestion of character. Yet no single text-book that I know observes this distinction. On the contrary, most texts confront students in the first lessons with selections from Shakespeare—deep thought, couched in obsolescent language and idiom, richly colored by imagination and emotion, and involving always characterization. Surely Shakespeare ought to be reserved till the student has mastered the elements of his art.

What then are the elements of this art of interpretation? Where is the place of beginning in a proper method? The simplest task the student can be asked to do, it would seem, is to communicate cold thought, without the inevitable confusion which complicates it when it is colored by mood or emotion. Genetically, of course, emotion comes first in the growth of the mind. But our students are not suckling babes; they come to us with an organized thought life. Besides, they are asked to express not their own emotions, but a poet's, and there can be no possible understanding of the emotional element in a poem until one understands the ideas from which it springs. Surely then it is sound pedagogy and good sense to begin the course with practise on somewhat simple passages of relatively cold prose.

And how shall one go about their interpretation? For generations two general methods of teaching expression have been in use: the artificial, and the natural. The artificial method attempts to discover and to mark in the text the words that are emphatic, the places where the voice is to be suspended, raised, lowered, etc., and then instructs the student to speak according to the marks. It is just a hundred years since Bishop Whately pointed out the objections to this system, more fully and adequately than I can treat them here. He stated that the artificial system was necessarily imperfect, circuitous, and ineffective, and proposed instead the natural method, which was "to impress the mind fully with the sentiment to be uttered, withdraw the attention from the sound and fix it on the sense, and nature or habit will spontaneously suggest

the proper delivery.''[2] Though scoffed at by Hiram Corson,[3] who, far from offering a substitute, practically follows the same system himself, this method has been carried on by such successful teachers as Curry and Clark, has been schematized by Professor Winans,[4] and further developed in the lessons which accompany Professor Tassin's *Oral Study of Literature*.[5]

The natural method is not without technique. On the contrary, it has a very definite technique. But the technique is applied not to the manipulation of the voice but to the manipulation of the mind, to the discovery and expression of the thought. If one has only the advice, ''fix the attention on the sense,'' he is little better off than if told to fix it on the sound of his voice. One must be taught *how* to think of the thoughts he utters. He must be taught to discover the units of thought when expressed in language, and the inter-relations of these units, and how the mind in reading moves from centre to centre of attention. This process of teaching the student how to think about what he is reading, and testing his comprehension by criticism of the behavior of his own voice, is, I believe, the logical place of beginning for a course in Reading. It may best be applied to passages of simple prose, and may well occupy as much as the first quarter of a year's course.[6]

[2] *Rhetoric*, Sixth Ed., London, 1841, p. 398.

Bishop Whately was not, of course, the inventor of the natural method. It is very definitely defined and strongly recommended in Blair's *Lectures on Rhetoric and Belles Lettres*, first printed in 1783. It can doubtless be traced back to Aristotle.

[3] *The Voice and Spiritual Education*, New York, 1896, p. 14.

[4] *Public Speaking*, New York, 1914, Chapters 13 and 14.

[5] New York, 1923.

[6] My own practice is to assign a paragraph of 300 to 600 words from some such author as Huxley, Newman, or Dewey; to test the student's preparation by requiring a written précis; and then to spend two or three sessions in analyzing the material into thought groups, finding the thought centre in each group, getting the values of separate words and idioms, and distinguishing what Winans calls "echo" from the "new idea," or what Tassin calls "implication" from "assertion." When this study is completed each student reads the selection to the class. Then each chooses a similar selection, makes an independent analysis, and reads this selection to the class as a test of his mastery of of the technique just studied. For the second exercise another paragraph is assigned for class study. This is to be treated as the first, and in addition a more detailed study is made of group relations. That is, attention is given to

This may seem to be a long preliminary to the study of poetry, but it will tend to prevent the mere sing-song which so often mars the reading of verse, and will help students to penetrate through the imagery and sound to the underlying *idea* without which they can never read intelligently.

So many new problems arise when one goes from prose to poetry that it seems wise to postpone some of them even farther by working first with mere verse. Surely the mechanics of verse alone, the conflict between metrical accent and sense accent, the complications of rhyme and line length, the function and effect of metre, furnish sufficient material for one lesson. For such an exercise the happiest choice of material is surely the classical comic verse of those matchless rhymsters, W. S. Gilbert and Lewis Carroll. Incidentally we can perform a public service by making these classics better known and so adding something to the gaiety of this very sober-minded nation.

With the mechanics of versification somewhat prepared for, the student is ready to attempt a poem. His first task should be not to learn something about the author, or his creed, or his time, but to *examine the poem itself*. Let the student get as much enjoyment as he can from his first readings and first imperfect understanding. Then the poem must be analyzed; not to find its sources, but to find its meaning and its method. The scheme here outlined for prose analysis is equally applicable to poetry. It should be noted, however, that study should not stop with analysis; and indeed in any proper study of vocal interpretation, it cannot. If a thorough synthesis does not follow, then the labor of analysis has

discovering whether groups bear to each other the relation of principal and subordinate, antithesis, contrast, parallelism, parenthesis, repetition, amplification, and the like. The reader's consciousness of these relations (and so his expression of them) may be strengthened by supplying between the groups conjunctive words and phrases. Again the student chooses a similar paragraph for independent analysis preparatory to rendition before the class. This general procedure is followed throughout the course: first, study in class of a specific bit of technique, then a test of the student's mastery of it by his independent application of it to a selection of his own choosing. Use is made in the third round of more colorful prose selections, and study is focused upon mood or attitude. That is, the author's attitude toward what he says is analyzed to determine, for instance, whether it is explanatory, amused, ironic, indignant, prophetic, bitter, resigned, ingratiating, anxious, earnest, and the like.

been largely wasted. Always a poem must be interpreted as a whole, and as an *organic* whole, not a mere collection of parts. There must be understanding of the nature and function of poetry in general, and of the poem studied in particular. If a sonnet is the subject, the student must know what a sonnet is intended to be and do before he attempts to interpret it to others. Since poetry is charged with feeling, he must give attention to the means of communicating feeling, and particularly poetic feeling, to others. If he has had courses in critical theory and literary appreciation the work will be easier. If not, their lack must be supplied. One lesson can well be devoted to the emotional element in poetry and the means of its expression. Another might be devoted to the imaginative element, using for practise poems of high imaginative content, such as Coleridge's Kubla Khan or Keat's great odes. Lastly, in the study of lyric poetry some attention needs to be given to rhythms, the nature of their effect upon us, their dangers and values, their relation to emotion, to imagination, to fatigue.

When this much has been mastered one may turn to impersonation as found in poetic drama and the dramatic monologue. Here all that has gone before will be needed, plus the technique of impersonation. That this is a separate additional technique, and that it adds new difficulties to the task of interpretation, should be self-evident. In reading a dramatic poem one must, in addition to what he does in reading a lyric, suggest a character, a situation, and an audience.

Mr. John Masefield has recently pointed out and lamented the decay into which poetry has fallen because it is regarded as cold type on a printed page when its very essence demands that it be spoken with the living voice. He reminds us of the ancient glory of the scop and gleeman, and of their contribution to the culture and happiness of the community, and he calls for a revival of the ancient custom of reading poetry in public. Under his inspiration there have been organized, first at Oxford, and later in other cities of England and Scotland, societies for the speaking of English verse. One of the activities of these societies has been the holding of public contests in the vocal interpretation of poetry. Here is a suggestion for us. Much of the present enormous output of verse seems intended only to be printed. Only by exposing the ear to the sound

of the great classics as spoken by a sympathetic voice can the young poet's or critic's taste be formed and the public standard of excellence be raised. Why not then organize in our universities contests or programs in the speaking of the best English poetry?[7]

[7] For two years now at the University of Pittsburgh my course in Interpretation has culminated in a contest in poetry reading. Besides the thirty-odd students enrolled in the two sections of the course, some ten or fifteen others have voluntarily entered the contest. The six best competed in a final public contest, judged by five professors of English. The head of the English department showed his interest and approval by giving the winner each year a copy of the *Oxford Book of English Verse*. Though held at a bad hour, the program has each time drawn an audience.

Surely this would be a more worthy activity than the current oratorical contests or programs of "recitations." Poetry is alive, while oratory, of the old-fashioned kind commonly spoken by school boys, is dead. Let us leave the drama to the course in acting. Let us leave narrative prose to the course in literature; it gains little by being read aloud. And let us leave the whole mess of third rate "literature" that clutters the recitation books, with all its sentimental absurdity and maudlin pathos, to the limbo of mediocrity where it properly belongs, and let us occupy ourselves with the best that the creative spirit of the English race has put into language—poetry suited to the cultural level of a true centre of learning.

While the book markets are flooded with literature intended for silent reading, and when the child's naive delight in imagery and rhythm is often quenched by college teachers of literature concerned only with cold analysis, when we are in danger of losing all ear-mindedness, and so the ability to appreciate the splendid harmonies of English poetry, should not we as teachers of the vocal interpretation of literature welcome this opportunity to be the instruments of restoring and preserving the glorious tradition which descends through Milton and Wordsworth, Tennyson and Keats.

THE FORUM

CONCERNING *THE ELEMENTS OF SPEECH*

To the Editor of THE QUARTERLY JOURNAL OF SPEECH EDUCATION:
Dear Sir:

We thank you sincerely for your suggestion that we might like to comment upon certain aspects of Professor Dolman's review of *The Elements of Speech*. We are inclined to agree with you that "it ought to be possible to have a good discussion of the issues Professor Dolman raises without undue controversy." But our first thought was that it might appear ungracious of us to reply at all to a review which was so complimentary as the review in question. We emphatically do not wish to appear over sensitive in regard to a discussion of our book, nor do we wish to appear lacking in appreciation of the thoughtful and generous review which Professor Dolman prepared. However, after thinking the matter over we have decided that your suggestion is an excellent one and that there might be some professional interest in certain reactions of ours to this review of our book.

We like the review on the whole very much indeed. That could probably go without saying, but since we are saying anything at all, we want to start by expressing our appreciation of the treatment given to our text. Of the points in the review on which we should like to comment for the purpose of avoiding misunderstanding, the dipthong and the theology particularly disturb us.

The diphthong *au* (as in *house*) is classed as a consonant because a printer with a passion for even columns of type, evened up the two columns in the phonetic key by taking the last item off the first column (which happened to end with the list of diphthongs) and placing that item at the top of the second column (which happened to start with the list of consonants). In the second printing this mistake of the printer is of course corrected.

But we can't charge the theology up to the printer. Among those who believe in consciousness, mind, will, soul, personal immortality, we both wish to be grouped, along with William James and some of our students. We refer to "consciousness" in places, as on page 45. We did not suppose that we were raising any questions in regard to the soul or personal immortality in writing a book on the Elements of Speech. In fact, we cannot recall a single discussion of a speech problem in terms of soul which seems to us even intelligent, and this is not excepting the most recent one which we have seen—in Randolph Leigh's *Oratory* where he lists among the four elements which "Oratory presents the difficult problem of utilizing," the orator's "psychic equipment (those deep buried flames within the soul without which all else is nothing)." This seems to us to be a perfect example of an attempt to treat speech problems in terms of the soul, and it seems to us, need we say, a not very helpful psychological observation.

Elementary speech problems, as we see them, are the same for theists and atheists, and we fail to see why beliefs in regard to personal immortality are any more related to a discussion of speech problems than beliefs in the League of Nations or Free Trade. That the psychology in this textbook is mechanistic in one sense of the term is obviously true; as it is obviously true that practically all psychology is mechanistic in this sense, namely, that it deals with certain machine-like aspects of the processes of human behavior. That it is mechanistic in the sense that it teaches that man is *only* a machine, we are loath to believe. We do not know in what parts of the book we have written any sentences that express this attitude. Wo do not see how we could have written such sentences since that attitude is very far from the personal philisophy of both of the authors. Of course there is the interesting possibility that we do not know the meaning of the sentence which we wrote, but we are not yet ready to accept that explanation.

Although we are quite willing to admit that many illuminating things about attention may be said (and have been said) in terms of consciousness and will power, we chose to restrict ourselves to a discussion of things which seem to us more simple and elementary than consciousness and will power.

Of course the particular type of mechanistic psychology which we employ is (as well as all other types of psychology) speculative

and controversial. We submit, however, that the best way to explain any process or function is to describe the mechanisms involved. All psychology, so far as it explains mental life, must do so by theorizing as to possible mechanisms. To us the chief difference between the psychological mechanisms which we discuss and the mechanisms which some other writers discuss, is that ours seem less speculative and more subject to scientific study. The reviewer questions whether it is wise to place such psychological concepts as ours "before beginning students as the sole explanation of their speech behavior." Frankly, we did not see how, in a beginning textbook, we could do more than adopt one reasonably unified point of view and stick to it throughout. If we had attempted the introduction of all possible theories on every psychological matter treated, we should have been led into hopeless confusion, to say nothing of the impossibility of treating them in a text of reasonable length.

We are inclined to doubt that our acknowledgment of purpose is very likely to prove disturbing to the Darwinians, but if so they will have to make the best of it. Again, as in the case of theology and metaphysics, we revert to the proposition that it is difficult to determine the teleological implications of a psychological viewpoint, and we do not like to be held responsible for what each individual reader may consider the implications to be.

We suppose also that "the mechanists" (whoever they are) are never quite at ease in their attempts to define thought. As a matter of fact, we can scarcely imagine anyone evolving a worthwhile definition of thought in a wholly relaxed state. Good definitions of thought seem not to come in moments of idyllic ease. A careful examination of most books with which this one could reasonably be compared will bring out the fact that definitions of thought have not been evolved by most authors either in states of perfect ease or their opposites. The same can be said in regard to the definition of attention. Turn to the books either in this field or in psychology proper, and see how many definitions of attention you can find. You will discover that some books that discuss attention at length never define it. We feel that it is better to give such definitions as we can (even if we have to confess we are not quite at ease when we phrase them), than it is to use these terms without definition.

When we are asked to say how we know that if we have to make the hard choice it is better to be simple, unimaginative, and realistic than it is to live in a world of artificialities and romantic imagination, we admit that the reviewer has stumped us. We don't know. It seems to be with us in the final analysis only a matter of faith. We can't prove it, but without knowing why, we just seem to believe that sanity and balance, as we say in the next sentence, is the desirable thing, and that if you have to make the hard choice of going to the extremes of nuimaginative and realistic living or of being completely detached from reality, the former is the better way to jump. In other words, very simple and realistic and unimaginative sanity seems to us just obviously to be preferred to insanity, but maybe we are wrong. We certainly know of no way of proving it to anyone who wants to take the other side.

We are somewhat surprised that our position that "knowledge promotes proficiency and proficiency clarifies and deepens knowledge" is said to arouse an old controversy, and we are a little puzzled by the statement that this is squarely the position of the old elocution schools. Probably if we could talk this over and thresh it out in conversation, we would each understand at least what the other had in mind. However, the idea that the old elocution schools believed in the place which we give to knowledge in the development of proficiency, is quite a surprise to us. On the other hand, we supposed that our position is quite consonant with what might be called the regular academic procedure.

While we can understand considerable difference of opinion as to precisely how great is the contribution of knowledge to the development of proficiency, we cannot quite understand how anyone can question the thesis that knowledge promotes proficiency in speech as well as in all other human activities. Of course this is not saying that knowledge, even complete knowledge, necessarily gives or guarantees proficiency. We have no doubt that there will be wide differences of opinion as to where to locate "the point of diminishing returns" from knowledge in the process of developing proficiency. We doubt, furthermore, if the point is the same for all individuals or even for the same individual in different aspects of speech improvement.

We did not know that we were on debatable ground when we defined reflexes as inherited responses, although we are quite

willing to concede this this definition may need some amendment. Clearly, we did not mean to distinguish between native responses and reflexes. If reflexes are not native responses and if native responses are not inherited responses, then we are indeed confused as well as confusing.

We have not meant to exclude "imitation" as a factor of learning, but we do feel that writers on the learning process have frequently used the term "imitation" without attempting to define it and in such a way as to explain nothing. In our zeal to put meaning into the term "imitation," we have probably failed to stress sufficiently the importance of imitation in the learning of speech. We dislike to believe that we have said anything which would justify the conclusion that "imitation plays no part in the learning process."

Very truly yours,

J. M. O'NEILL,

A. T. WEAVER,

The University of Wisconsin

ORATORICAL CONTESTS ON THE CONSTITUTION

To the Editor of THE QUARTERLY JOURNAL OF SPEECH EDUCATION:

Dear Sir: At the Chicago Convention Dr. Charles H. Woolbert criticized the interscholastic oratorical contests on the Constitution as being propagandist rather than educational. Certainly we have here a problem that teachers of speech should consider. If these contests are objectionable we should oppose them; if they are not, we should support them by giving to our students the splendid speech-training that such contests may afford.

Are they propaganda? It seems to me that it will be necessary for us to determine what propaganda is; and also whether or not it would be possible for an organized group to carry on a program of objectionable propaganda, provided there were any such intent.

There can be good propaganda, and there can be bad or objectionable propaganda. If I launch out upon an intensive campaign to induce people to join my church, or any church, or to favor Prohibition, or to oppose Prohibition, or to vote for Bob La Follette or against him, I am dealing in propaganda. I am dealing in pro-

if not entirely, impossible to put across any program that would strangle reasonable speeches and elevate only such speeches as met a certain two-by-four measurement. It would be necessary that the local judges who sit at the preliminary contests, the District and Circuit Court Justices who sit at the semi-finals, and the Justices who sit at the finals—necessary that all be puppets of this central organization. Three years ago the judging of the High School contest was done at Washington, D. C., by the United States Supreme Court Justices. It would have to be true that these Justices voted not as they thought, but as the organization told them to vote. I set that aside as being thoroughly impossible, and I am sure that the critics of these contests would agree with me.

It is possibly advanced by those who speak of the constitutional contests as being propaganda that of course the Justices are not "fixed"; that they vote their convictions; but that the contests are nevertheless propaganda for the reason that the speeches are in one way or another eulogies of the Constitution, written to create a love for the Constitution. This is propaganda, but I do not see its objectionable feature. When in the respective judgments of the judges, some of whom are Justices of high courts, all of whom are admittedly devotees of orderly constitutional government, but among whom there is necessarily wide divergence of opinion as to many controversial phases, when in their respective judgments, one speech is acclaimed more excellent than the rest, I feel certain that that speech must be a pretty good speech. Admittedly it seeks to inculcate a respect for the form of government under which we are trying to live, it involves a glorification of the principles of Democracy, and an exaltation of the efforts on the part of free men to frame and preserve for themselves a changeable written guarantee of inalienable rights. By my own definition it is propaganda, and the system that creates this speech is propaganda. It is propaganda because it is using the avenue of contest to advertise the notion that the constitutional form of government is a good thing. But I certainly should not say it is the objectionable type of propaganda. Why should it be deplorable to have respect for a very splendid type of government? Early in this paper I set forth some of the ways in which constitutional propaganda can be made objectionable. But surely praise of the Constitution is not necessarily a narrow, partizan, or bigoted, "purple patch," type of praise. It

is possible to speak sensibly in profound respect for constitutional guarantees. True, the speeches are judged by men who are unmistakably devotees of the type of government eulogised, but the men on the whole are of a trustworthy calibre. The devotion of these learned men to a national bill of rights is not the unreasoned devotion of a fanatic, but the devotion of rational, thinking men, skilled in logic, and seasoned in balancing differences. I believe the contests are a good thing.

I fully expect a shower of hot coals on my head as a result of this paper, but it seems to me that inasmuch as we have this contest problem to deal with annually, we ought to find out what is wrong with it and abolish it, or we ought to see the good in it and make use of it. If I am wrong, if I have taken the idealist's point of view without keeping my nose close enough to facts, some friend will be quick to say so in reply.

Very truly yours,

J. FRED MCGREW,

University of Arkansas

PUBLIC SPEAKING ABOARD THE S. S. UNIVERSITY

To the Editor of THE QUARTERLY JOURNAL OF SPEECH EDUCATION:

Dear Sir: The turn of the screw, the steady swish of the water pouring from the condensers into the ocean, the sound of voices from other parts of the ship, the audible command of the class in physical education, the shrill whistle of the first officer, all go to make up the sound atmosphere of the student of public speaking aboard the first cruise of college students around the world. Training enough here in concentration amidst distraction.

With New York only three days behind classes began. The first assignment was on Havana, the picturesque old city in the New World. Avidly students got together material for their speeches. Each one wanted to learn for himself, then he wanted to have the fun of telling it. Motivation galore! The well-selected library abounds in books of travel. Many world travellers are aboard, too, who enjoy being interviewed.

Classes meet every day while at sea. In this way classroom work may easily be provided for. Fourteen days were necessary to go from Honolulu to Yokohama. During this period the class met twelve times, the equivalent of four weeks in a land university

where the class meets three times a week. A semester has nineteen weeks at most, this means fifty-seven meetings. With so much time at sea the requirements as to the number of class periods may easily be met. It so happens that the long periods at sea come during the early part of the trip. In order that the time should be equally apportioned between the two semesters, the middle of the college year came December 20th. Examinations were held and with no unnecessary delay the new term started.

The first semester my colleague, Mr. Griscom, and I had a class apiece in beginning speech, and one apiece in extempore speech. This second term we have added a class in argumentation and debate and one in forms of address. The first assignment in extempore speaking was on India. I divided the class into three sections and asked them to present phases of India, each group confining itself to but one phase, such as British Rule in India, Taj Mahal, Bombay, Warren Hastings, the economic conditions, etc. The student went after the material because he wanted it, for wasn't he going to be in Bombay soon, and then wasn't he going inland two nights and a day to Agra!

In order that the students may have visible proof that they did turn out some work while on the ship (there are many who said it couldn't be done), they are required to write out in full seven speeches of from seven to a thousand words in length. No speech is given unless accompanied by the manuscript. Not every student who takes the course is recommended for credit. Several students dropped out at the sight of the requirements. But then!

The class in argumentation and debate is hand-picked. One day a student came to me and asked if I would conduct a class if he got twelve to join him. I assented. But they said they did not want the class if we were going to discuss questions other than those thrown at us by the cruise in its contacts. Questions, such as Extra-territoriality in China, Independence of the Philippines, the Internationalization of the Dardanelles, etc., they meant. I was only too glad. So in class besides a thorough mastery of the text in Argumentation and Debate we have debates, lively times analyzing the proposition and finding the issues. You may believe that there is no half-hearted interest. Seeing Quezon, hearing Admiral Kitelle give a rather militaristic speech on the retention of the Philippines, playing a game of ball with students, dancing at

the Army and Navy club the night of the Army-Navy game, all helped to make the Independence question timely. It was in the air.

The make-up of the other classes in speech is interesting. Besides the students of college age there are a few older people "educationally inclined" to whom the opportunity to get in some college work appealed. One woman has lived for a long time in Europe (she is not like Hugh Walpole's Mrs. Bond) who makes the class eager to get to Florence, Venice, and the rest. One boy comes from a million-acre ranch in Arizona, while there are some who have never been away from home before [*sic*]. A few have done much public speaking; many have done none at all. So, all in all, the personality of the class is fascinating.

The place of meeting is promenade deck aft. We put the deck chairs in a semi-circle, and go to it.

Very truly yours,

LIONEL CROCKER

A CORRECTION

To the Editor of THE QUARTERLY JOURNAL OF SPEECH EDUCATION:

Dear Sir: Will you kindly insert in the next number of the QUARTERLY JOURNAL, the following corrections to my article, *Anglicized Japanese,* which appeared in the February number?

P. 17. The Japanese Syllabary. The first line, containing the letters K (G), S (Z), etc., should be omitted entirely (as I believe it was in the manuscript). These consonant sounds are never used alone by the Japanese, but only in combination with the vowel sounds noted. This is equally true of the written form of the language.

P. 19. Under N, in the last sentence of the paragraph, the word "velarized" should be used instead of the word "nazalized."

Very truly yours,

FREDERICK W. BROWN, *Smith College*

ASSOCIATION NEWS

SECRETARY'S MINUTES OF THE ELEVENTH ANNUAL CONVENTION OF THE NATIONAL ASSOCIATION OF TEACHERS OF SPEECH

Chicago, December 28, 29, 30, 1926

TUESDAY MORNING

In opening the Eleventh Annual Convention, President Mabie complimented the ASSOCIATION on the achievements of the first decade of its existence. He spoke with reference to changes which the next ten years will make in the field of speech, and expressed the wish that the convention would outline a definite and extended program for the ASSOCIATION. The president's recommendations with regard to the program of the ASSOCIATION included the following:

First: That the sectional organization of the convention and of the ASSOCIATION be continued because it fosters closer coöperation among persons interested in specialized fields.

Second: That the ASSOCIATION undertake a more active campaign for members among the large number of secondary school and college teachers who are working in the field of speech.

Third: That the QUARTERLY JOURNAL be so edited and published as to make a wider appeal to this large group of possible members.

Fourth: That *Monographs in Speech Education* be published separately from the QUARTERLY JOURNAL.

Fifth: That the ASSOCIATION consider the undertaking of coöperative investigation of certain problems of interest to the whole profession, and that adequate funds be provided and appropriated for such purpose. Three coöoperative studies which might profitably be undertaken and the results of which might be published in year-book form were suggested: First, a study of the organization

and administration for the work in speech correction in public school systems; Second, a continuance of the study which was made under the editorship of Professor Drummond to include a "job analysis" of the work of high school teachers and the building of a syllabus for speech training in the high school "from the ground up," i. e. a syllabus based upon detailed study of the high school stiuation and carried on by committees of high school teachers cooperating with certain members of the faculties of colleges and universities which offer teacher-training courses; Third, an evaluation of extra-curricular activities in speech in secondary schools and an investigation of the relationship of such activities to the curriculum. Further it was recommended that persons be selected for such investigating committees by the president and the Advisory Council with as much care as one would select members for a teaching staff.

Sixth: That the Association consider methods of financing an expanded working program. As one method of securing an operating fund for carrying on a membership campaign, to pay part of the costs of the publication of research studies, and to subsidize the work of committees organized for the conduct of coöperative investigations, the president reported that Dean Ralph Dennis of Northwestern University had agreed that Northwestern would be one of ten institutions to contribute $200 annually for the next five years, or that Northwestern would be one of 20 institutions to contribute $100 annually for that period of time. During the course of the convention this method of financing was discussed and the president reported that several other institutions, including Ohio Wesleyan University, the University of Wisconsin, the University of Iowa, and Syracuse University, had agreed to contribute to such an operating fund, and that several other institutions and members of the ASSOCIATION would take the matter under consideration and report later.

Addresses: Miss Gladys Borchers, University of Wisconsin, *A Study of Oral Style;* Alfred Dwight Sheffield, New York City, *Conference as a Clinic for Mind Sets;* Milton F. Metfessel, University of Iowa, *A Phono-photographic Study of Pleasing Voices.*

The President appointed the following as members of the Committee on Resolutions: Newell C. Maynard, Chairman, John T. Marshman, Mrs. P. S. Kingsley, C. L. Menser, H. S. Woodward.

The balloting for the nominating committee resulted as follows: J. M. O'Neill, Chairman, C. H. Woolbert, J. A. Winans, John Dolman, and R. K. Immel.

TUESDAY AFTERNOON

Group Meeting

Group I. PUBLIC SPEAKING. NEWELL C. MAYNARD, Tufts College, Presiding.

The Treatment of Speech Composition by English Writers from Cox to Whately.

J. FRED MCGREW, University of Arkansas.

Campbell's Philosophy of the Relation of Speaker to Audience.

ALTA B. HALL, Hunter College.

Teaching Public Speaking.

H. H. HIGGINS, Miami University.

What Business Expects of the Teachers of Public Speaking.

C. D. HARDY, Northwestern University.

Instruction in Public Speaking in Relation to Honors Courses.

EVERETT LEE HUNT, Swarthmore College.

Group II. INTERPRETATIVE READING. DAVIS EDWARDS, University of Chicago, Presiding.

Objectives of Interpretative Reading.

MRS. ELIZABETH PARKER HUNT, Wellesley College.

Aesthetics of Interpretation.

JAMES A. WORK, Brown University.

Technique in Interpretation.

SEVERINA E. NELSON, University of Illinois.

Method in Interpretation.

W. M. PARRISH, University of Pittsburgh.

Group III. SPEECH CORRECTION. ALVIN C. BUSSE, New York University, Presiding.

A Definition of Abnormal Speech.

RAY K. IMMEL, University of Southern California.

Cerebral Dominance in Stutterers.

LEE EDWARD TRAVIS, University of Iowa.

Some Recent Knowledge Concerning the Peripheral Physiology of Speech Production.
ELMER L. KENYON, Chicago.
The Relation between Speech Defects and Disabilities in Music and in Scholastic Attainment.
SARA M. STINCHFIELD, Mt. Holyoke College.

WEDNESDAY MORNING
Group Meetings

Group I. ARGUMENTATION AND DEBATING. W. E. UTTERBACK, Oberlin College, Presiding.
Exploring the Mind of the Audience.
HOWARD S. WOODWARD, Western Reserve University.
Issues, True or False.
C. A. KALLGREN, Colgate University.
Styles of Refutation.
HERBERT B. MAW, University of Utah.
Improvement of the Oratorical Contest.
W. N. BRIGANCE, Wabash College.
Extension Work in High School Debating.
G. E. DENSMORE, University of Michigan.
Function of the Forensic Honor Society.
ALFRED WESTFALL, Pi Kappa Delta.
J. Q. ADAMS, Tau Kappa Alpha.

Group II. DRAMATIC PRODUCTION. VANCE M. MORTON, Northwestern University, Presiding.
Problems in the Teaching of Acting.
MRS. OTTILIE SEYBOLT, University of Minnesota.
The Technique of Acting.
CHESTER M. WALLACE, Carnegie Institute of Technology.
The Student Makes His Mask.
C. L. MENSER, Knox College.
Type Casting and Its Relation to the Educational Value of Dramatics.
ELIZABETH LEE BUCKINGHAM, Stanford University.
Emotional Interpretation.
W. C. TROUTMAN, University of Wisconsin.

Group III. SPEECH CORRECTION. ROBERT WEST, University of Wisconsin, Presiding.

Speech Improvement Work in Detroit.

CLARA B. STODDARD, Detroit, Michigan.

Organization of Speech Correction Work in Los Angeles Public Schools.

ALICE C. CHAPIN, Los Angeles.

Treatment of the Speech of Spastically Paralyzed Children, Discussion and Demonstration.

MABEL SMART, Jesse Spalding School, Chicago.

WEDNESDAY AFTERNOON

General Session

President Mabie, Presiding.

Systematic Procedure in the Correction of Speech Defects Due to Carelessness.

R. C. BORDEN, New York University.

Expressive Symbolism in Speech.

EDWARD SAPIR, *University of Chicago.*

Speech and Training of the Emotions.

CHARLES H. WOOLBERT, University of Iowa.

WEDNESDAY EVENING

Graduate Study and Research

Report of the Research Committee.

ANDREW T. WEAVER, University of Wisconsin.

Report of Committee on Publication of Monographs in Speech Education.

HERBERT A. WICHELNS, Cornell University.

The Program of Graduate Study in Speech.

Round Table Discussion.

THURSDAY MORNING

Group Meetings

Group I. SECONDARY SCHOOL PROBLEMS. JOHN T. MARSHMAN, Ohio Wesleyan University, Presiding.

Speech Training in England and in Scotland.

BELLE KENNEDY, Boltwood School, Evanston.

Teaching of Speech in the Gary System.

MARGARET DORCAS PAUL, Emerson School, Gary, Indiana.

Auditorium Work in A Small High School.
C. C. CERTAIN, University of North Carolina.

The Content of High School Public Speaking Courses.
MARION REDD, Latter Day Saints High School, Salt Lake City, Utah.

Training the High School Teacher of Speech.
CARROLL P. LAHMAN, Western State Noral School, Kalamazoo, Michigan.

Group II. DRAMATIC PRODUCTION. JOHN DOLMAN, JR., University of Pennsylvania, Presiding.

Design and Construction of the Goodman Memorial Theatre of the Chicago Art Institute.
RALPH MILMAN of the Howard Shaw Associates, Architects.

Designing for the Stage.
EUGENE N. FROST, Northwestern University.

Harlequinading in North Carolina.
ETHEL ROCKWELL, University of North Carolina.

Junior Playmakers of North Dakota.
E. D. SCHONBERGER, University of North Dakota.

A Shakespeare Tournament.
HARRY G. MILLER, Flint, Michigan.

The Play Production Contest.
A. C. CLOETINGH, Pennsylvania State College.

Group III. INTERPRETATIVE READING. MRS. ALICE W. MILLS, University of Iowa, Presiding.

Aims and Standards in Courses in Interpretative Reading.
GERTRUDE JOHNSON, University of Wisconsin.

Round Table Discussion of the following topics and questions:

Objectives of the teaching of interpretative reading in school and in college.

Is a collegiate department justified in offering professional training in public or platform reading?

What training and what qualifications are essential in teachers of interpretation? Do these elements differ from the training and qualifications of teachers of debate and public speaking?

Definition of the term "declamation" and its relation to interpretative reading.

Advantage of various text books available for classes in interpretative reading.

What proportion of memory work is desirable in a two-hour course in interpretative reading?

What types of literature should be used in the course interpretative reading?

What type of examination should be used in such a course: oral, written, true-false, plus-minus, essay, thesis?

Problems for investigation in the field of reading.

Group IV. PHONETICS. J. P. RYAN, Grinnell College, Presiding.

Practical Application of Phonetics in the Teaching of Speech.

ELIZABETH AVERY, Smith College.

Pedantry in the Teaching of Pronunciation.

JOSEPH F. SMITH, University of Utah.

The Phonetic Alphabet. (Report of Special Committee of the Modern Language Association.)

SARAH T. BARROWS, Secretary of the Phonetics Section, M. L. A.

Round Table Discussion of the following questions:

What standard of pronunciation should be taught in public schools and in colleges?

What should be the teacher's attitude toward dialects and toward differences characteristic of sections of the country, the South, New England, the West, Southern England?

To what extent is it practicable to teach pronunciation in schools and in colleges by the use of phonetic symbols?

Current activities and tendencies in the study of phonetics and pronunciation.

Group V. VOICE AND SPEECH LABORATORY. ANDREW T. WEAVER, University of Wisconsin, Presiding.

Laboratory Study of Rhythm in Relation to Speech Disorders.

HARRIET GRIM, University of Wisconsin.

Laboratory Courses for Advanced Undergraduates.
CLARENCE SIMON, Northwestern University.
The Use of the Motion Picture Camera in Teaching Speech.
W. L. MORSE and H. B. LEIGHTON, University of Minnesota.

THURSDAY AFTERNOON

Business Meeting

Report of the Resolutions Committee. Resolved:

That the ASSOCIATION extend its thanks to the officers of the past year, especially to Mr. Mabie as President and to Mr. Ewbank as Treasurer.

That in recognition of the great amount of time and effort necessary on the part of the Editor of the JOURNAL, the ASSOCIATION express its appreciation of the distinctive service rendered by Mr. Dolman during the last three years.

That the ASSOCIATION express its thanks to those who have been responsible for the local arrangements for the present convention, especially Mr. Simon, Mr. Morton and Mr. Berolzheimer.

That in recognition of the efficience with which the details of registration have been carried out the ASSOCIATION conveys its grateful appreciation to Mr. Baird and Mr. Courtright for their labors.

That the ASSOCIATION extend its thanks to the speakers on the program for their stimulating and instructive addresses and that the Secretary convey our appreciation to the guest speakers.

That the NATIONAL ASSOCIATION put itself on record as being favorable toward the inclusion and due recognition of groups or organizations having as their purpose within the general field of speech or Public Speaking, the investigation, discussion and standardization of special or technical phases of our work; but that such groups or organizations shall first submit for the approval of the

NATIONAL ASSOCIATION a definite statement of their aims, policies, and basis of membership.

Resolutions Committee:
NEWELL C. MAYNARD, *Chairman*
JOHN T. MARSHMAN
MRS. P. S. KINGSLEY
C. L. MENSER
H. S. WOODWARD

Report accepted.

Report of Advisory Council.

The advisory council recommends that the executive committee and the advisory council as at present constituted be dropped and that the ASSOCIATION create an executive council which shall be composed of:

The President of the ASSOCIATION.
The Editor of the QUARTERLY.
The Secretary.
The Treasurer.
The Chairman of the Research Committee.
(Editor of Special Research Monograhs)

Three members at large elected for three year terms as at present.
All former presidents.
All former editors of the QUARTERLY.

The Executive Council shall make all major decisions when the convention is not in session, as filling vacancies in office, deciding the place of the next convention, authorizing the creation of special committees and the expenditure of funds on special projects, and shall administer or shall superintendend the administration of such projects as the convention may from time to time refer to it.

Report accepted.

Professor Kay reported action taken in the Interpretative Reading section, a motion to recommend to the general ASSOCIATION that the Chair appoint a committee to study terminology in the field of speech and report at the next meeting.

Motion, made and seconded, that the Chair appoint a commit-

tee to study terminology in the field of speech and report at the next meeting. Carried.

Miss Ann Okeson, Secretary of the American Speech Committee of the Chicago Woman's Club, offered the hospitality of the Club to members of the ASSOCIATION.

President Mabie then called upon Professor Dennis to open the program for the afternoon. Professor Dennis did so with a very stimulating talk which included a series of suggestions for a constructive ten-year program for N. A. T. S. It included also a suggestion to the program committee that at the next general meeting of the ASSOCIATION one hour or more be set aside for readings from literature and talks on subjects of general current interest to be gievn by members of the ASSOCIATION who specialize in the teaching of Interpretative Reading or Public Speaking.

Balloting on the recommendations offered by the Nominating Committee for next year's officers resulted as follows:

President—Andrew T. Weaver, Univ. of Wisconsin.
1st Vice-President—Olivia Hobgood, Simmons Univ., Abilene, Texas.
2nd Vice-President—R. C. Borden, New York City.
3rd Vice-President—Alice C. Chapin, Supervisor of Speech Correction, Los Angeles.
Secretary—Louis Eich, Univ. of Michigan.
Treasurer—H. L. Ewbank, Albion College.
Editor of QUARTERLY—E. L. Hunt, Swarthmor College.
Chairman of Research Committee, and Editor of Special Research Monographs—C. H. Woolbert, Univ. of Iowa.

It was reported that five institutions had agreed to contribute to the fund suggested by Professor Dennis. (See the President's opening speech, Tuesday morning.)

Moved and seconded that the ASSOCIATION express its thanks to the Hotel, the Palmer House, for its courtesy. Carried.

The business meeting was then adjourned and the program of the afternoon continued as follows:

FRANK M. RARIG, University of Minnesota, *The Use of Sanctions and the Survival of Political Democracy.*

JOHN H. MUYSKENS, University of Michigan, *The Place of Experimental Phonetics in Education.*

Respectfully submitted,

OTTILIE TURNBULL SEYBOLT,
Secretary.

NEW BOOKS

[As far as possible staff reviewers are assigned to cover the new books, but voluntary contributions are always welcome, especially if concise and informative. Reviews, or suggestions of books to be reviewed should be sent to Hoyt H. Hudson, University of Pittsburgh]

The English Language in America. By GEORGE PHILIP KRAPP, 2 vols., New York, The Century Company for the Modern Language Association of America, 1925.

When Professor Krapp published *The English Language in America* nearly two years ago, he continued the work begun in his *Pronunciation of Standard English in America* (1919), and placed at the disposal of the American student such a mass of information regarding the nature and origin of his daily speech as had never before been available. His researchs took him to seventeenth-century town records, to dictionaries, grammars, and spelling and pronouncing books of the eighteenth and nintheenth centuries, and to the findings of capable observers of all periods. The result is an encyclopedic treatment of his subject which leaves little room for improvement in its main outlines.

The first volume deals with the origin and partial standarization of the language, with vocabulary, proper names, literary dialects, spelling, and dictionaries. The author considers both literary and vulgar speech, but inclines, if anything, to overemphasize the importance of the literary, as Mencken's *American Language* overemphasizes the vulgar. The eight pages devoted to the word "darn," however, free Krapp from any accusation of snobbishness. Unlike Mencken and the hundred-percenters, he has not been led to emphasize the differences between British and American usage; neither has he given comfort to the sentimental internationalists who attempt to ignore these differences. As a historian, he is interested in what is rather than in what

ought to be. He doesn't, for example, establish a standard; he attempts to discover one. In this connection, it is worth noting that, on page 35, he says, "If one were seeking for what is commonly apprehended as the general type of American speech one would not seek for it in New England, but somewhere between the Alleghenies and the Rockies."

The second volume deals exclusively with pronunciation. The author traces, the vowel sounds, diphthongs, and consonants individually from their sources, and describes their current use. Most of this material supplements *The Pronunciation of Standard English in America*, but there is little duplication. Krapp's thorough understanding of phonology insures the accuracy of this volume, making it, of course, much superior to Mencken's 15-page chapter, which, in addition to its incompleteness, contains errors of fact that could result only from too casual an acquaintance with phonological principles. Students of the language will do well to give *The English Language in America* a prominent place in their shelves.

C. K. THOMAS, *University of Pittsburgh*

Oratory. By RANDOLPH LEIGH. New York. G. P. Putnam's Sons. 1927. Pp. 150.

The sub-title of this volume is: "A Hand-book for Participants in the National Oratorical Contest, Containing the Winning Orations of Each Year." It contains a brief treatise on oratory of some 33 pages in length, considerable information in regard to the National Oratorical Contests, and speeches of President Coolidge and Mr. Dawes given at national final contests in 1925 and 1926.

The text on oratory and some of the high school speeches agree in reaching far back into the past and sweeping through all that intervenes between ancient Greece and modern America in oratory and in constitutional government, in phrases vague, superficial, ambiguous, inaccurate, and trite. In the orations we can learn, of course, why Rome fell; and in the text on oratory we find such gems of biography and criticism as the following three, which I quote in full as fair samples of the style and substance of this particular treatise on oratory.

> **Plato, 'the broad shouldered,' (who would have cared about his physique had he been merely a writer?) made fun of the fussy rhetoricians of his day, but he himself influenced Greece**

(and thereby the world) by thinking convincingly on his feet.

'Pot-bellied' Socrates (the epithet being but another reminder of the keen interest in the speaker as an individual) is powerful to this day through the spoken words with which he set the men of his own time to thinking. And he is powerful today, it should be noted, through the results achieved in that time, rather than because of the purely academic interest which his words have as printed in cold type in this age.

Aristotle probably did more through the words which he spoke to Alexander than by his conflict-causing writings—tremendously though the latter have fascinated cloistered minds since his time. Certain it is that his spoken words fired Alexander's mind in a way that made him an incomparable agency for spreading Greek ideas throughout the world.

In the chapter on "What is Oratory?" are the following attempts at definition, both excellent examples of how not to define terms, particularly for high school students.

Oratory is not merely literature. It is not a matter of moving the arms or the lips or the eyes or even the eyebrows—but of moving the audience.

Oratory is the art of bringing ideas to white heat and then letting them loose among men through the immediate agency of the most powerful stimulus known to man—personality.

In the chapter on "Composition," Mr. Leigh recommends the written speech, says "oratorical composition is in many aspects mid-way between poetry and ordinary prose," and throws in the following remark, which may be of great value to Shakespearian scholars who are at a loss to explain the early oblivion which overtook the dramatic writings of one William Shakespeare.

Since no man has ever been able to create and recite instantly any great amount of poetry, the speaker who resorts to continuous blank verse immediately puts the odor of the midnight oil into the Elysian fields—and midnight oil is the one talent which must always be hidden away under a bushel.

Perhaps this fact explains the failure of Shakespeare's plays to hold the interest of the public.

The speeches collected in this book are just about what most readers of the QUARTERLY JOURNAL would expect them to be—vague, superficial, trite, extravagant. There are few that could be called even good speeches. I do not believe that this is because there are no high-school students who are capable of writing good speeches—in fact, I believe that many of the young people whose names appear in this volume could probably write very good

speeches if they could be released from the hampering conditions of this national contest scheme.

Most of the speeches are on the general subject of *The Constitution.* Readers may know that the possible subjects in the contest are as follows:

The Meaning of the Constitution Today.
America's Contribution to Constitutional Government.
Washington's Contribution to the Constitution.
Hamilton's Contribution to the Constitution.
Franklin's Contribution to the Constitution.
Jefferson's Contribution to the Constitution.
Marshall's Contribution to the Constitution.
Madison's Contribution to the Constitution.
Webster's Contribution to the Constitution.
Lincoln's Contribution to the Constitution.

The speakers seem generally to have interpreted the first subject to mean simply *The Constitution.* There are seventeen American high-school speeches in the volume, of which eleven are on *The Constitution;* one on *America's Contribution to Constitutional Government;* one on *Jefferson and The Constitution;* one on *Marshall and the Constitution;* and three on *Lincoln and the Constitution.* There are seven American college speeches in the volume; five of them on *The Constitution;* one on *Marshall and the Constitution;* and one on *Lincoln and the Constitution.* The speeches are too short to permit of any original criticism of the Constitution, which would necessarily take some time; they are therefore vague, general, and time-worn tributes.

I cannot understand why anyone should expect anything else in speeches of the length given, on such subjects, to be presented by high-school students in this contest—the finals of which are judged by the Supreme Court of the United States. President Coolidge, in opening the International Finals in 1926, began by remarking that the "contests are held not so much for promoting the arts of oratory, as for interesting young people in a study of the science of government." It seems perfectly clear that the contests are not conducted for the purpose of promoting the arts of oratory, but I doubt that the purpose is to promote the study of the science of government. Anyone who thinks that the science of government can be significantly promoted through the medium of contests among high school students attempting to out-do each other in hackneyed praise of the Constitution of the United States,

must have strange notions about either the science of government or the American high-school student, or both.

The purpose seems to be pure propaganda in the interest of an attitude of voluble and uncritical devotion to the Constitution of the United States, as thought of exclusively by men who died before 1865. If the promoters of this enterprize wish to make it really fruitful in promoting the science of constitutional government, I would suggest bringing the subject down a little closer to the period in which the young orators live. Why not include such topics as "Roosevelt and the Constitution," "LaFollette and the Constitution," "Elihu Root and the Constitution," "Oliver Wendell Holmes, Jr. and the Constitution"? It seems to me that it would be much easier to find a satisfactory substitute for Justice Holmes on the board of judges in the final national contest, than it is to find a satisfactory substitute for Justice Holmes as a man whose attitude toward the Constitution of the United States is particularly worthy of the study of young Americans in 1927. But why take up space in wholly unsolicited suggestions for making an institution serve a purpose for which it was never designed? I shall desist.

The real purposes of the National Oratorical Contests crop out in one or two places in the book. Mr. Walter A. Strong, publisher of *The Chicago Daily News,* gave this estimate of one of the fruits of the national contest:

> **What these boys and girls here present and the hundreds of thousands of other boys and girls have done in this great newspaper venture—the National Oratorical Contest—must be a good and sufficient answer to the despairing criticism of youthful radicalism and insincerity.**

This is from the oration which won the first prize in the national and also the international finals in 1926:

> **If our Constitution is to remain a vital living organism of government, if we are to hand down to posterity a Constitution stronger and better because we have lived under it, you and I must stand sentry at the gate of constitutional promise guarding our citadel of freedom against the insidious plans of would-be reformers.**
>
> **For real dangers are appearing on the horizon. Today disturbing reports reach us of the activities of organizations seeking to teach the necessity for a new national document. We are asked to destroy our Constitution and to replace it with another made to satisfy the personal and selfish desires of class.**
>
> **Ladies and gentlemen, if ever such a call comes, may every true citi-**

zen set his face, "like flint" against the change and with universal voice let us fling back the answer, 'Remove not the Ancient Landmark Which Thy Fathers Have Set.'

Quite evidently no sarcasm was intended in this passage from the speech which won the third prize in 1926:

His [Lincoln's] direct passing of the thirteenth amendment and his indirect influence on the passing of the fourteenth and fifteenth, gave at last 'the blessings of liberty' to all.

The winner of first prize in the National Finals in 1925 (there was no international contest that year) enunciated the following—which is doubtless a pleasing sentiment to the members of The Better American Federation of California (the founder of these contests):

We would not be misunderstood. To all those who would come from other lands to help us preserve the fundamentals of our government and make this a better country in which to live, we would extend the heartiest welcome; but we should never yield the right to be judge of standards. We would have the world to know that the mere coming to this country entails a solemn obligation, and it is ours to see that the obligation is met.

I suppose it is to be expected that some of these speeches necessarily seem to be the work of older men than high-school studnts; certainly some of them must have been pretty well coached in regard to suitable historical references. Many of the speeches seem rather to be essays than speeches. This may be due to the fact, stated somewhere in the book, that they were prepared as essays and "recast for public delivery." The re-casting is, quite naturally, imperfect and the result in many cases is a sort of half-breed composition—part essay and part speech.

On the whole, the book seems to be poorly adapted to promote its unwise purpose, namely, to further the interests of the National and Inter-national Contests on the Constitution. To me it demonstrates conclusively that these contests are not entitled to the support of teachers of speech of the United States who are interested in the cause of good speaking. The contests certainly do not result in particularly good speeches; that is clear. Regardless of how good the "delivery" may be in the particular instances, it seems very doubtful that the results to the high school students of experiencing so much hullabaloo over pronouncing such speeches in public, can possibly be very beneficial. Many a contestant must, I feel sure, be denied even the tepid solace of reflecting "Tis a poor

thing, but mine own." As for the good done to the science of government, it seems to me the case is even clearer. I have not found in the 24 speeches in this book a single new, searching, or arresting observation in regard to the Constitution of the United States or of the great Americans whose names are bracketed with it in the official list of subjects.

I wish the high school students of America could be spared the hollowness, the pretense, the advertising, the generalities, of this pompous debauch in sham patriotism. The whole enterprise is lacking in dignity, in frankness, in reality, in critical study, in clear thinking, and in plain speaking. The National Oratorical Contest on the Constitution, as embalmed in this volume, has distinctly the atmosphere of a stuffy, over-draped "Undertaker's Parlor." It needs fresh air, and sunshine, living thought and feeling, contemporaneity, and a face for the future with more humor and poise and self-confidence in it then are to be found in "faces of flint" or death masks. One feels a bit scandalized that the frivolous publisher of this book has used a winding sheet of bright red cloth. Purple were fitter—with neat black edged paper; and on its sombre cover it should have this motto deep pressed within a funeral wreath: "Say It With Artificial Flowers."

J. M. O'NEILL, *The University of Wisconsin*

Foundations of the Republic. Speeches and Addresses by CALVIN COOLIDGE. New York, Charles Scribner's Sons, 1926, pp. 463. $2.50.

Thirty-eight public utterances, all but two or three of them speeches, by the man whose voice has reached more hearers than that of any other speaker in history, are here collected. The period covered includes most of 1924 and 1925 and the first seven months of 1926. The chronological arrangement, inconvenient though it may be for one who is interested in tracing the changes in the President's expressed views on definite public questions, serves at least to impress the scope and variety of occasions and subjects upon which the Chief Executive is called to speak. The important addresses on farm relief, fiscal policy, states' rights and foreign relations appear side by side with talks to the Boy Scouts, the Washington baseball team, eulogies, speeches of dedication and commemoration.

The inaugural address of March 5, 1925, the speech before the American Farm Bureau Federation in Chicago, December 7, 1925, the addresses on the budget of 1924 and 1926, the radio pre-election talk of November 3, 1924, the Omaha speech before the American Legion convention, October 6, 1925, and the talk before the Chamber of Commerce of New York, November 19, 1925—probably the most important speeches on governmental policy—are all given in full. Today (February 22) one reads with special interest the President's denunciation of proposed farm relief measures, delivered at Chicago:

> No matter how it may be disguised, the moment the Government engages in buying and selling, by that act it is fixing prices. Moreover, it would apparently destroy coöperative associations and all other marketing machinery, for no one can compete with the Government. Ultimately it would end the independence which the farmers of this country enjoy as a result of centuries of struggle and prevent the exercise of their own judgment and control in cultivating their land and marketing their produce.

Of the numerous occasional addresses, *The Reign of Law*, delivered at Arlington, May 30, 1925, appeals most strongly to the writer. It is a temperate and well-reasoned discussion of the relation of the national and local governments. In sentences that are mostly brief, direct and rhythmical, the President sketches the original concept of federal organization, laments the tendency toward centralization, and pleads for a return to the older ideals. Here, if anywhere in the book, his "Franklinesque and sententious" style approaches eloquence. The speech is in keeping with the occasion, subject and audience. A brief excerpt from the body:

> What America needs is to hold to its ancient and well-charted course.
>
> Our government was conceived in the theory of local self-government. It has been dedicated by long practice to that wise and beneficent policy. It is the foundation principle of our system of liberty. It makes the largest promise to the freedom and development of the individual. Its preservation is worth all the effort and all the sacrifice that it may cost.
>
> It cannot be denied that the present tendency is not in harmony with this spirit. The individual, instead of working out his own salvation and securing his own freedom by establishing his own economic and moral independence by his own industry and his own self-mastery, tends to throw himself on some vague influence which he denominates society. . . . The local political units likewise look to the States, the States look to the Nation, and nations are beginning to look to some vague organization, some

nebulous concourse of humanity, to pay their bills and tell them what to do. That is not local self-government. It is not American. It is not the method which has made this country what it is.

While this excerpt is representative of the paragraph and sentence structure of all of the speeches, it does not suggest the concreteness, the adaptation to the particular audience and the brevity which are characteristic of Mr. Coolidge's method. Say what you will of his style, it is simple, direct and restrained. Moreover, its effect must be reckoned with. At the moment this paragraph is being typed, forty-three radio stations carry his voice to no one knows how many millions. More than any other speaker, he is moulding the popular concept of public address.

The book under consideration lacks a good table of contents, for titles are given instead of topics. It lacks classification according to subject matter, due to the above-mentioned chronological arrangement. And—is this asking too much?—one would like to see at least the more important speeches prefaced, not by italicized excerpts from the addresses, but by explanatory notes, telling something of their political significance. On the other hand, there is a good index of references to persons and subjects, and the book is attractively printed and bound. Moreover, it is inexpensive.

W. P. SANDFORD, *University of Illinois.*

The Book of Play Production: For Little Theaters, Schools and Colleges. By Milton Smith. D. Appleton & Co., N. Y., 1926. $3.

Little Theatre Organization and Management: For Community, University and School. By Alexander Dean. The Drama League Library of the Theatre Arts. D. Appleton & Co. N. Y. 1926. $2.50.

The body of literature concerned with the technique of play production for amateur and academic groups, has been of slow growth in comparison to the widespread development of interest in the drama during the past decade. We must commend the modesty that has controlled the usual disposition of enthusiastic experimenters to meet a growing market rather more than half way and at the same time admit the increasing need for texts bearing the stamp of authority conferred by successful experience. The two books here listed seem to possess this qualification.

All books concerned with so plastic a subject as dramatic art must be understood as representing a point of view rather than the crystallization of an accepted dogma. Mr. Smith is careful to disclaim any intention of being dogmatic even where the requirements of brevity and clearness may make him seem so. His position is stated in his opening pages.

> According to the modern conception, acting alone does not produce a play; for a play is not merely an intellectual conception of an incident gathered from the movements and the words of the actors. It is a far bigger thing. It is an impression made on the spectators by ideas, sounds, colors, movements, lines, and all the other elements that move one in the theater. It is an emotional reaction to these elements, and to many others that are too subtle to be analyzed out of the total situation. In brief, a "play" is an effect made upon an audience. Play production, then, is the process of building up this effect.

A very different conception of drama, this, from Mr. Yeats' vision of plays needing no other setting than a strip of carpet laid down in a drawing room! Mr. Smith's book is of the theater and his material falls naturally into three divisions: acting, stagecraft and organization.

The chapters devoted to stagecraft, which occupy more than two-thirds of the book, are admirable. Obviously based upon experience, they are concise, clear, copiously illustrated with diagrams, photographs and color plates descriptive of practical methods of meeting the problems of setting, lighting and costuming a play. The chapter on "Scenery" should prove invaluable to a group lacking experience in the building and painting of flats and unfamiliar with the devices by which one "prop" may, in its time, play many parts.

The chapters on acting, although excellent in their suggestions, are less satisfactory as a treatment of the field. The book will not replace such studies of the art and craft of acting as Young's *Theatre Practice* or Bosworth's *Technique in Dramatic Art*. The discussion of the conduct and method of rehearsal offers debatable ground for directors with theories of their own, but it is worthy of study by those who have not established a technique.

Even less space is devoted to organization. Little more than an outline of the subject is given, which, while it may prove suggestive, leaves ample room for such a book as Mr. Dean's "Little Theater Organization and Management."

The two books have this in common. Both emphasize the dignity and importance of the amtaeur spirit in dramatic art; both insist that it should not be content with less than the highest professional standards in equipment, achievement and organization. The Little Theater movement must take itself with the utmost seriousness if its contribution to the culture of the country is to be of permanent value. Mr. Dean makes this clear at the outset.

> Little Theater management is as technical and commercial as professional theater management. It is as scientifically practical as advertising, marketing, auditing, writing verse or painting. If, in this book, I have stressed the "five finger exercises" of the work, and if I forget for the moment to mention the value of art in the theater, do not think I am unaware and unconscious of its value, significance and great importance. I have striven to make this different from all other books by stressing and showing the fundamentals of the technique of successful Little Theater management. As a profession it demands training and experience as does every other profession.

Before proceeding to this task, the author devotes several chapters to the history of the amateur in the development of the drama and the relationship of the Little Theater to individual and community development. He finds a starting point in the growth of Greek drama from a monologue recited by the poet with the accompaniment of a chorus to the play acted by a professional troupe, recounts the activities of the guilds in the medieval drama and of the Universities in the Humanistic revivals in England and France. From these periods he draws a parallel with modern conditions emphasizing the importance of the present Little Theater movement and pointing to its ultimate professionalizing.

Having thus established the importance of his subject, Mr. Dean proceeds to treat the problems of founding, organizing and operating Little Theater groups with the greatest detail. Specimen constitutions, programs for meetings, listed duties for officials down to the humblest ticket-taker, provide models that are not devoid of utility, even for established organizations. The special problems of University drama are treated with admirable candor. The too frequent financial irresponsibility of students, the plague of social or fraternity influences are admitted and corrective procedure is outlined.

The two books show one interesting difference in method.

Mr. Smith's carries in footnotes references to more exhaustive treatments of special topics that constitute a useful bibliography. Mr. Dean has avoided any reference to books or organizations that might, in future years, serve to date his book.

The books are introduced, respectively, by short prefaces by Brander Matthews and Walter Pritchard Eaton. They contain a wealth of practical information that should prove useful to students and directors of dramatic work.

PHILIP M. HICKS, *Swarthmore College.*

The Copeland Reader: An Anthology of English Poetry and Prose. Chosen and Edited with an Introduction by CHARLES TOWNSEND COPELAND. New York, Charles Scribner's Sons, 1926. pp. 1687. $10.

The Copeland Reader is the latest volume to carry on its title page the name of the Boylston Professor of Rhetoric and Oratory in Harvard University. The men who have occupied this chair, the books they have written, and the educational influence they have wielded have made it easily the most distinguished chair of rhetoric and oratory in America. In 1771 Nicholas Boylston endowed the chair; it was established by the president and fellows in 1804. John Quincy Adams, the first Professor, when he was not attending Congress, or otherwise engaged in public service, lectured upon rhetoric and oratory and presided at the declamations of the students. His lectures, published in 1810, derive their theory largely from Aristotle, Cicero, and Quintilian, and show a thorough familiarity with classical rhetoric and oratory. The fellows of Harvard seem to have had the actual routine of teaching upon their consciences, for upon the resignation of Professor Adams they resolved that the Boylston Professor should thereafter be in residence at Cambridge and discharge all the duties of the office. From 1809 to 1818 the Reverend Joseph McKean had the responsibility for training the Harvard youth in eloquence. In 1819, Edward Tyrrel Channing, one of the group of young founders of the *North American Review,* resigned his editorship to accept the Boylston Professorship. His eulogists say that in his thirty years of teaching he elevated the literary taste of the whole country. In his *Lectures Read to the Seniors of Harvard*

College, usually known as *Lectures on Rhetoric and Oratory,* and not published until after his retirement, he sets forth a theory of rhetoric and its teaching very similar to that of Quintilian. The entire volume is eminently sensible, and deserves to be better known. The lecture entitled *General View of Rhetoric* should be of special interest to teachers to-day.

> I am inclined to consider rhetoric, when reduced to a system in books, as a body of rules derived from experience and observation, extending to all communication by language and designed to make it efficient. It does not ask whether a man is to be a speaker or writer—a poet, philosopher, or debater; but simply,—is it his wish to be put in the right way of communicating his mind with power to others, by words spoken or written. . . If the pupil were taught exclusively with reference to an oration, a play, a parliamentary debate, etc., the direction and extent of his natural force would be hurtfully limited. He would have the mechanical air of one who had learned a single thing and had been practising it all his life; and more time would be occupied, though the object is so distinctly bounded, than the most thorough general instruction in rhetoric would require. It is better, therefore, on every ground, that speaking should not be taught with reference to occasions or particular compositions; or, at any rate, that the special instruction should be a secondary matter.

When Francis James Child came to the chair in 1851 he brought new interests to his work. Trained in philology in a German university, he had little interest in teaching rhetoric and oratory to undergraduates. He taught composition conscientiously, however, until 1876, when a chair of English—the first in America, I believe—was created for him, which enabled him to follow his interests more freely. His edition of *English and Scottish Ballads,* published long before his transfer from the Boylston Chair, had established his reputation as a philologist. He was the founder of that school of which George Lyman Kittredge is now the dean. Of Child's work Kittredge has written, "He not only defined the problems of Chaucer philology, but he provided for most of them a solution which the researches of younger scholars have only served to substantiate."

During Professor Child's incumbency the inability of undergraduates to write correct English was being widely discussed in the public prints. Professor Lounsbury, who taught composition at Yale for forty years, and who condemned it so unsparingly as a compulsory subject, writes of Child's difficulties. "'What is the Boylston Professor of Rhetoric and Oratory doing?' was, he

[Child] told me, the burden of many a cry which found utterance in the communications to the press of the neighboring city by men filled with anxiety, not to say anguish, for the literary future of the nation." "Even the men who recognized clearly the fallaciousness of the views so clamorously proclaimed," writes Professor Lounsbury, "were forced to comply with the popular demand, if not to save themselves, to save the institutions to which they belonged. . . On no one subject of education has so great an amount of effort been put forth as on the teaching of English composition, with so little satisfactory to show for it."

President Eliot's response to these cries was to relieve Child of responsibility for teaching composition by making him Professor of English, and to bring to the Boylston Chair, Adams Sherman Hill, who had worked on the New York Tribune under Horace Greeley, and who was willing to devote himself to teaching young men to write. Out of Hill's teaching grew his textbooks *Principles of Rhetoric* and *Foundations of Rhetoric*. He seems to have concerned himself chiefly with correctness, and his texts pay little attention to the larger aspects of the classical conception of rhetoric. In oratory he seems to have been uninterested. He divorced form from content, and followed the tradition of Alexander Bain in limiting himself to form.

In 1883 Hill had as assistants Barrett Wendell and Le Baron Russell Briggs, both of whom were to exert a wide influence in the teaching of English composition. Barrett Wendell was, for better or for worse, the "inventor" of the daily theme. His *English Composition* was an outgrowth of courses taught in collaboration with Briggs. In 1904 Briggs succeeded Hill as Boylston Professor of Rhetoric and Oratory. He, too, devoted most of his energy to the teaching of writing. His duties as Dean of Harvard College and President of Radcliffe College left little time for "scholarly production," but undergraduates all over the country have been grateful to him for his various volumes of essays and addresses on problems of college life. His work as a teacher has recently been made known to a wider public by Rollo Walter Brown's very interesting biography. In 1925 Charles Townsend Copeland became Boylston Professor. In 1901 Mr. Copeland collaborated with a colleague in publishing *Freshman English and Theme Correcting in Harvard College.*

In reviewing the history of the Boylston Chair it is evident that three distinct periods may be observed. Under John Quincy Adams, Joseph McKean, and Edward Tyrrel Channing, instruction was guided by the classical conception of rhetoric. Under Professor Child philological studies were developed and the type of English study now generally dominant in all advanced work was established. With Professor Hill came the preoccupation with theme-writing. President Aydelotte in his *History of English as a College Subject in the United States* has shown how this type of instruction has fallen into what Bacon calls "the first distemper of learning, when men study words and not matter"; and a volume could be filled with published criticisms of the instruction in composition which has been modeled after the practise of Boylston Professors. But the purpose here is not so much to evaluate, as to indicate the extent of the influence of the Boylston Chair of Rhetoric and Oratory.

All this is a rather long introduction to a brief review, but I believe that Professor Copeland's book should be considered in connection with the other volumes which have come from the Boylston Chair, as indicating the trend that instruction is taking under the influence of the new incumbent.

The Copeland Reader is an anthology of prose and poetry which Professor Copeland has read aloud to his classes and to many other audiences in thirty-four years of teaching. It is divided into three sections. The first, headed *Translations,* includes selections from the Bible, Homer, and Plato. English literature is represented by selections arranged chronologically from the earliest ballads to Rupert Brooke. American literature is first represented by Benjamin Franklin, and is brought up—or down, as you will—to Ring Lardner and Heywood Broun. In his introduction Professor Copeland has little of pedagogical theory beyond a statement of his belief in the value of reading aloud as a means of teaching literature. His method is to preface his reading with remarks about his author, and to follow his selection with a period for student discussion. As specimens of his introductory remarks he includes in the introduction six short essays: *Bacon as an Essayist; Not "Poor Charles Lamb"; Hawthorne's Inheritance and His Art; Dickens—His Best Book? Tennyson and Browning as Religious Poets;* and *As to "Margaret Ogilvey."*

The book has been widely purchased by Professor Copeland's many and loyal students. Its size and price will probably prevent its general adoption as a textbook; much of the material may be more conveniently found elsewhere. But its quality, range, and catholicity will recommend it to teachers everywhere. The latest book to come from the Boylston Professor of Rhetoric and Oratory in Harvard University will have a nation-wide influence in raising the level of courses in interpretative reading and in humanizing the teaching of literature.

EVERETT LEE HUNT, *Swarthmore College.*

How To Win An Argument. By RICHARD C. BORDEN and ALVIN C. BUSSE. Harper and Brothers. New York. 1926. Pp. v + 166.

This book, primarily for business executives and salesmen, evidently assumes a knowledge of analysis, types of argument, organization of material, methods of refutation, and other principles of logic and argumentation, and proceeds to an enumeration of six simple principles of persuasion which will help the business man to conduct his interviews successfully.

Part I. of the book (pp. 1-20) comprises a discussion of these six principles: "(1) Don't try to do all the talking yourself. (2) Don't interrupt your opponent. (3) Avoid an argumentative attitude that is belligerently positive. (4) In the first of the argument inquire rather than attack. (5) Restate clearly and fairly in your own words the gist of each argument your opponent advances—as soon as he advances it. (6) Identify your main argumentative attack with one key issue. Then stick to that issue. Don't digress!" These six principles should have been preceded by another: "Know your prospect or 'opponent'"—his occupation, idiosyncrasies, and other data which will help you to "inquire rather than attack," and so on. The application of this principle would in our judgment give the interviewer a philosophy by which he could more effectively manipulate the six other admonitions.

The authors admit the obviousness of their precepts, but contend that "in their very obviousness lies their significance . . . they are so obvious that no textbook writer has hitherto condescended to mention them—lest he imperil his dignity." Despite this assertion of the authors, chapters on persuasion in standard textbooks on

debating and in books on salesmanship do enunciate definitely most of the rules stated. For example, Stevenson's *Constructive Salesmanship,* Chapter Six, "Managing the Interview," states, "Most salesmen do far too much talking . . . Give him [the prospect] the opportunity to talk by asking him questions," etc. (See p. 186 ff.)

Part II (pp. 21-112) consists of six dialogues, five of them with business settings, which, with minor adaptations, "form literal transcripts of actual arguments between real opponents" and illustrate the violation of one or more of these principles. Each of these dialogues is revised to show clearly the direct application of the rules.

Part III (pp. 113-166) is made up of exercises, eight dialogues, again with business settings, for study in proper and improper application of the principles.

These dialogues and exercises are of real value to salesmen and others. The book may suggest to college teachers of debate the possibilities of using more frequently the dialectical method in teaching their subject.

A. CRAIG BAIRD, *State University of Iowa.*

Is Man A Machine? By CLARENCE DARROW, Affirmative, versus WILL DURANT, Negative. New York, The League for Public Discussion, 1927. pp.55. $1.

This mingling of philosophy and rhetoric is in the tradition of the philosophical lectures of the better rhetoricians of the second sophistic. A philosopher who believes that it is impossible to talk with crowds and keep one's virtue will not look here for truth; but he might acknowledge that it is something to direct the attention of crowds to the pursuit of truth, and we are told in the foreword to this debate that two thousand people were turned away.

The attention of teachers of public speaking and debate should be called to the publications of the League for Public Discussion, at 500 Fifth Ave., New York. The whole series of debates is timely and readable; Bertrand Russell and Scott Nearing on the Soviet idea, John Sumner and Ernest Boyd on the censorship of literature, Clarence Darrow and Judge Talley on capital punishment, John Haynes Holmes and Darrow on prohibition—all these debates are worth putting in the hands of students in argumentation for logical and rhetorical analysis. They may not be as good literature as

the specimens of argumentation included in the texts, but they are likely to prove more interesting to the students, and will therefore call out more thoughtful criticism.

It is to be hoped that many more debates will appear in this series, and that more careful proof-reading will be done before publication.

E. L. H.

The College Man in Buffalo and Vicinity. By EDWARD S. JONES, Buffalo, New York, Volume IV, No. 4, University of Buffalo Studies, 1926.

On the basis of practical value, how does the college alumnus evaluate his undergraduate training? This question Dr. Jones attempts to answer on the basis of returned questionnaires from 713 men of Buffalo and vicinity, all college or university graduates, representing some seventy different institutions. Though various other matters are worked out for various professions and for the group as a whole, the answers to two questions are particularly interesting to teachers of Speech. In answer to the request that they designate the most valuable college subject, all classes—business, professional and engineering—place public speaking and English composition and literature first, while Latin tops the list as of least value. When asked to state what subject they most regret not having taken, more men mention public speaking than any other subject, although psychology is a close second.

CARROLL P. LAHMAN, *Western State Normal, Michigan.*

OLD BOOKS

[This department will discuss volumes of interest to students and collectors of old books in our field. Contributions and suggestions should be sent to Hoyt H. Hudson, University of Pittsburgh.]

The Art of Delivering Written Language; or, An Essay on Reading. [By WILLIAM COCKIN.] London, 1775. Small 8 vo, pp. xx + 152.

This reasonable and elegant essay, beautifully printed for Dodsley and by him published with no author's name attached, was the work of William Cockin, a mathematical and writing master in the grammar-school at Lancaster. Although Mr. Cockin was only a humble worker in the academic vineyard, his publication brought him the meed of an obituary notice in the *Gentlemen's Magazine* at the time of his death in 1801, and a place in the *Dictionary of National Biography*. Aside from the present work and a number of poems, Mr. Cockin wrote a *Rational and Practical Arithmetic* (1766), *The Theory of the Syphon* (1781), and (surely a cause for the everlasting gratitude of mankind) *The Freedom Of Human Action Explained* (1791).

Very fittingly and gracefully the author dedicates *The Art of Delivering Written Language* to David Garrick. The veteran actor had read it before its publication and had highly recommended it; as the author reminds him "You have... removed all his [the author's] fears by assuring him that the doctrine laid down in the following essay agrees exactly with your own sentiments." Yet despite this high recommendation, Mr. Cockin maintains an attitude of humility in his preface, closing it with these words: "Should the plan here sketched out incite some abler hand to give the world an accurate and comprehensive treatise of the polite and necessary art in question, he [Cockin] would be happy in finding the time he has bestowed upon it requited in the only

way he had in view when he thus intruded himself into the republic of letters."

The author's humility was occasioned largely by his finding himself under the necessity of disagreeing with a number of authorities before him. He has "for some time imagined the rules for reading hitherto given not only greatly imperfect but in some particulars very faulty"; he hopes that his remarks "will appear to be as just as they are new." The works with which he disagrees specifically at some points are Lectures on Elocution, undoubtedly Sheridan's and an *Introduction to the Art of Reading* which I have not identified. Other disagreements are with previous authorities generally.

The proposition set down as the title of the first chapter of Mr. Cockin's book flings down the gage to a host of opponents: "That the warmth and energy of our delivery in reading ought to be inferior to that used in speaking upon subjects in which we are immediately interested." The discussion of this point, which is continued for a second chapter, constitutes one of the most stimulating portions of the essay, and perhaps the author's greatest service to students of reading. For whether or not one agrees with the conclusions, one must admire the clarity with which Mr. Cockin states, and the reasonableness with which he advances, his ideas. He insists upon the distinction between an original speaker and what he terms a "repeater." He rules out of consideration mimicry, or impersonation, as a branch separate from reading. Then, while agreeing that readers must yield to the sense and feeling of the passage they read, and that most of them might well show more of "warmth and energy" than they do, he argues that they should neither impersonate the author nor attempt to produce in themselves all of the effects which the words might give rise to did they convey first-hand sentiments. A part of his discussion upholds what we would now term "suggestive" gestures and expression as opposed to "illustrative" or pictorial.

The thirteenth chapter of this work is entitled, "Concerning permanent Marks in Written Language for the various Affections of Voice, Gesture, etc." The author concludes, however, that no system of marks will be adequate. His own words may be quoted:

> It appears, then, that, as matters now stand, fully to represent to the eye, and unerringly to suggest to the mind every affection and peculiarity of voice and gesture in reading and speak-

> ing by any graphic device, must be deemed nearly impossible, on account of the indefinite variety which nature delights to display in these provinces.

His warning did not forestall the work of Joshua Steele, whose *Essay towards establishing the Melody and Measure of Speech, to be expressed and perpetuated by certain Symbols* appeared in the same year with Cockin's essay. And, as we know, Steele has had a considerable number of followers and rivals in his attempt.

What seems to a modern reader the greatest blot on Mr. Cockin's work is his acquiescence in the prevalent mathematical measure of the pauses marked by punctuation. For any reader not familiar with this system let it be said that the rule required that, using the pause demanded by a comma as a unit, a reader should pause for a semicolon the space of two units, for a colon three, and for a period, question mark, or exclamation point, four units. A dash, Mr. Cockin suggests, should be thought of as a double period (that is, eight units of pause), and the break between paragraphs as a quadruple period (sixteen units). He points out, however, that the rules break down when thus applied. He also insists upon the combination with pause of such cadence as will indicate the relation of thoughts. And his summary upon the subject of pause almost redeems him: "Although in reading great attention should be paid to the stops, yet a greater should be given to the sense, and their correspondent times occasionally lengthened beyond what is usual in common speech."

The fifteenth chapter of this essay on reading consists of a summary, in the form of a definition. It should be quoted in full, though perhaps not in the italics, capitals, and large capitals of the original:

> Reading is the art of delivering written language with propriety, force, and elegance. Where (as in speaking) the pronunciation of the words is copied after the polite and learned of our country, and the emphasis of sense, the pauses, and significant cadences are determined by the meaning of what is before us: where the modulation is borrowed from fashionable speech, but a little improved and heightened in proportion to the beauty and harmony of the composition: where all signs of the emotions are in quality the same as they would flow spontaneously from nature, but abated something in quantity, and those most, which are in themselves of the disagreeable kind: where the emphasis of force, ornamental cadences, the quantity of the above-named

> variations from natural speech, and some other less material particulars, are directed by taste and custom;—and (lastly) where affectation of every sort is to be dreaded as the greatest blemish, and where ease, masterliness, and genuine grace are considered as principal beauties, and the proper substitutes for the inferior warmth and energy which the delivery of written language ought always to discover, when compared with the extemporary effusions of the heart.

A student of the theory of oral reading can hardly afford to ignore William Cockin. No other writer on the subject, to say the least, has quite his elegance. And though, if we were to hear Mr. Cockin or one of his prize pupils actually reading, we might find the performance a bit stilted and we might be offended at some of those "ornamental cadences" he speaks of, yet I wager that we should find it more satisfactory than some reading we have heard from teachers and from prize pupils of our own day.

HOYT H. HUDSON, *University of Pittsburgh.*

IN THE PERIODICALS

[Material for this department should be sent to A. Craig Baird, University of Iowa. Short reviews of important articles, notices of new publications of interest to our readers, lists of articles or single items of possible interest will be welcomed.]

MICHAEL, WILLIAM, and CRAWFORD, C. C. *An Experiment in Judging Intelligence by the Voice.* Journal of Educational Psychology, XVII: 107-114, February, 1927.

Nine "qualities" of speech were rated by a single judge, a public speaking teacher, on a five-point scale: "(1) *Inflection,* ... (2) *Normal quality,* or the degree to which the person had equalized or balanced resonance in the production of a normal tone. (3) *Pitch accuracy,* or the ability to reflect the purely denotative meaning of the lesser speech units in pitch changes. (4) *Key sense,* or the ability to adjust pitch changes to the larger units of speech so as to maintain a sustained suggestion of mood (both *pitch accuracy* and *key sense* are included in the term *inflection*). (5) *Force sense,* or the ability to control breathing and the expulsion of breath effectively. (6) *Enunciation,* or the clearness or distinctness with which the vowels and consonants are produced. (7) *Rate and phrasing,* or the ability to represent meaning by proper speech punctuation. (8) *Accompanying Physical activity,* or the degree to which the total bodily activities are coördinated with the purely vocal activities, or, in other words, the degree to which random movement is eliminated. (9) *Use of language,* or the ability to recognize and pronounce words. "These ratings were obtained from the oral reading of three selections, Hamlet's *Advice to the Players,* a selection from R. L. Stevenson's *Apology for Idlers,* and one from Ingersoll's oration at his brother's tomb."

The ratings of 56 students were correlated with their intelligence and scholarship scores. Positive correlations were obtained in nearly all cases, and with each other. The voice factors which

correlate most highly with *inflection* are *pitch accuracy, force sense* and *use of language,* "being .67, .57 and .52 respectively." *Inflection* has a correlation of .47 with *scholarship,* and .34 with *intelligence.*

Conclusions as stated are: "It has been found that inflection, or the pattern of pitch changes in the voice, is a reasonably good measure of ability.

"The correlations between inflection and scholarship are approximately the same as those between intelligence tests and scholarship.

"Inflection correlates with scholarship slightly better than it does with intelligence tests...

"...inflection is the only one of the voice factors which has any important correlation with intelligence..."

It is difficult to attach much importance to any correlations so obtained, where one of the factors is the purely subjective judgment of a single observer, even though he be a "teacher of public speaking." We are given no evidence of the validity of the measurements of the various voice factors; and the reviewer is quite of the opinion that not many of our colleagues would be willing to claim scientific significance for their unsupported and unchecked judgments in such a case.

However, the authors have opened up a fertile field for investigation. Truly scientific methods, applied to this problem, should yield interesting and valuable data.

G. W. Gray, *State University of Iowa.*

Holmes, Urban T. *The Phonology of an English-Speaking Child.* American Speech. February, 1927.

Mr. Holmes undertook to record the speech of his little daughter from her first attempts to speak, up to the date of the writing of the article, when the child was twenty-five months old. The report is of special interest because Mr. Holmes has recorded not merely vocabulary, as most observers of children's speech have been content to do, but he has made a study of the progressive development of the *speech sounds* used, transcribing in the symbols of the International Phonetic Association the words and phrases used by the child.

For the first twenty-one months of the child's life the record

is complete. After that time there are gaps of a few weeks in which less careful observations were made. The final summary, however, gives a complete picture of the sounds used by the child at the age of twenty-five months. It is to be hoped that this study of a child's phonology will be followed by many similar ones.

SARAH T. BARROWS, *State University of Iowa.*

DEWITT, M. E. *Stage Versus Screen.* American Speech. January, 1927.

Stage Versus Screen is a chapter from Miss DeWitt's forthcoming book, *Our Oral Word as Social and Economic Factor*, a companion volume of the author's earlier work, *Euphon English and World Standard English.* In this chapter Miss DeWitt discusses the question of stage diction. She calls attention to the fact that as the outstanding difference between motion pictures and the spoken drama is the factor of the spoken word, oral art is certain to become increasingly important. Impetus is thus given to the growing tendency to set up for the spoken drama a standard of pronunciation that will sound "world well." Such a standard will not be noticeably colored by the dialect spoken in any favored region either in the Old or New World, but will be a composite form which shall contain no speech sounds which are unfavorable to the production of good tone quality. This consideration has been neglected by most writers on American pronunciation, who have been more interested in the distribution of speech sounds or the history of their development than in their influence upon voice quality. This article, like other writings of Miss DeWitt, will be stimulating and helpful to those who are interested in the knotty question of standards of speech.

SARAH T. BARROWS, *State University of Iowa.*

JEWETT, A. R. *Early Halifax Theatres.* The Dalhousie Review, V, 4:444-459; January, 1926.

Early Halifax Theatres is an authentic and condensed account of the early history of the theatres in Halifax, Nova Scotia. Mr. Jewett has divided his study into two parts, the first of which is an interesting summary of the theatrical conditions in Halifax during the period from its beginning in 1787 to 1799. The intro-

duction of portions copied from the original bills of the first theatre and excerpts from diaries serve to give weight to his material. The second portion of the article presents a very general analysis of the types of plays performed during this period. The whole is a contribution to the early history of the theatre in America, and establishes Noval Scotia as the first province in Canada to have a permanent theatre in which plays were regularly acted.

MARGARET BLACKBURN, *State University of Iowa.*

CRAWFORD, B. V. *Questions and Objections.* Publications of the Modern Language Association of America, LXI: 110-125; March, 1926.

This paper shows conclusively that oral style is a prominent characteristic of the English critical prose of the Seventeenth century. The "objection-and-answer" or "dialogue" method of discussion originated in the medieval practice of scholastic disputation and theological argument. Lombard, Abelard, Aquinas, Wyclif, and their successors developed the form. Both religious and political controversy used it, as illustrated in the discussion between Bishop Hall and Milton. The influence of the "dialoguing spirit" pervaded other fields of literature. The article cites numerous examples to illustrate the tendency. "In its essence the dialogue is more than a contest or exchange; it is an oral contest or exchange. The speech must approximate the speech of men; the speakers must be differentiated sufficiently to give their speech the semblance of reality. Inasmuch as the period during which the style of English prose most plainly exhibits this quality is also the period of supremacy of the dialogue, a sympathetic relationship is not hard to postulate."

A. C. B.

BRIGANCE, W. N. *The Debate as Training for Citizenship.* Educational Review, LXXII: 222-225; November, 1926.

The author gives animated reply, based largely on personal observation, to an article, *The Cost of Debating,* by A. Comstock (Educational Review, June, 1925). Three major objections to debating are refuted: (1) subjects are too complicated for college students; (2) debaters resort to dishonest practices in order to win; (3) "the code of debating apparently requires a complete and de-

vastating refutation of every point adduced by the opposing side." That college students can think constructively in regard to current issues is proved by the citation of the content of intercollegiate debates; that dishonesty characterizes college debating is flatly denied; if refutation of every "point" means refutation of each main issue, then the third indictment is admitted. The writer points to the high scholastic standing of intercollegiate debaters and orators.

A. C. B.

LEONARD, S. A. *English Teaching Faces the Future.* English Journal, XVI, 1; pp. 2-9, January, 1927.

In examining the relative claims of Fluency and Accuracy in the teaching of English, Professor Leonard is moved to cry a plague on both their houses, and to ask that teachers shall demand first, thought about experience, and its organization to meet social needs.

> We are learning enough about the psychology of thinking, of speech, and of writing to know that the first task in dealing with subject matter is intelligently digesting our raw material of sensation and idea, and then skilfully adapting our thought to men's passions and prepossessions so that what we say may gain entrance to their minds. We are finding that Aristotle's *Rhetoric* went surprisingly far beyond modern treatments of the subject. It appears to voice a fundamental realization that composition occurs, not in a vacuum, but in a social situation; that it is in fact of a piece with all the rest of behavior. The first two books of Aristotle, which Dr. Baldwin has named "The Speaker and His Speech-Materials" and "The Speaker and His Audience," contain a basic philosophy without which our jargon of unity, coherence, and mass, pureness, propriety, and precision, and all the remaining apparatus of correctness is actually empty and meaningless.

NEWS AND NOTES

[Items intended for this department,—play programs, announcements of new courses, changes in positions, programs for state or sectional meetings, and personals,—should be sent directly to Miss Lousene Rousseau, University of Wisconsin, Madison.]

SPEECH CORRECTION

Reflecting the growing interest in the problems of defective speech is the very recent organization of the AMERICAN ACADEMY OF SPEECH CORRECTION, preliminary announcement of which was made at the December meeting of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH. Membership in the Academy is open only to those who possess the following requirements: they must have good professional standing; they must be members of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH; they must have published a thesis in Speech Correction; they must have had at least a year's actual work in Speech Correction, (which may mean teaching, clinical work, or research); and they must, in addition, possess an academic degree, such as M. D., or Ph. D., or M. A., in the earning of which significant work must be done in Speech or allied fields. The first officers of the Academy are as follows: President, Dr. Robert West, University of Wisconsin; Vice-President, Dr. Lee Travis, Psychopathic Hospital, State University of Iowa; Secretary, Dr. Sara Stinchfield, Mount Holyoke College; Treasurer, Richard Borden, New York University.

President McCracken of Vassar College has recently announced the details of a new Foundation, which will be part of the Division of Euthenics recently established at Vassar. Members of the NATIONAL ASSOCIATION OF TEACHERS OF SPEECH will be interested to know that Dr. Smiley Blanton will be the director of the new nursery school and child-guidance clinic there, and will give courses in mental hygiene and behavior problems of chil-

dren. Dr. Blanton was formerly in charge of speech correction at the University of Wisconsin, and for the past three years has been a lecturer on child guidance at the University of Minnesota, and Assistant Professor at the University of Minnesota Medical College.

The Speech Clinic at the University of Wisconsin is gradually enlarging the sphere of its services. The services of the staff are free, and the number of cases brought in for treatment or diagnosis increases steadily. More than fifty new patients outside of the University are brought in each month, some of them coming from considerable distances. This year, the staff, with Dr. Robert West in charge, has held clinics in several cities, among them Janesville, Kenosha, Waukesha, Wausau, Milwaukee, Manitowoc and Chicago, where the clinic was held before the Association of Teachers of Crippled Children and the Visiting Nurses' Association. In each city the cases are lined up in advance, and the efforts of the staff during the clinic are confined to diagnosis and recommendation. After the Chicago clinic Dr. West lectured on the cases.

During the 1927 Summer Session the clinic work will be enlarged. Dr. West will have four regular faculty assistants, and several graduate students will be given an opportunity to do actual case work.

Among the school systems which are establishing speech correction work in the public schools may be mentioned Manitowoc, Wisconsin, where Miss Felicia Druck is organizing the work, and Beloit, Wisconsin, where Miss Helen Oscar is in charge. Gary, Indiana, is establishing a comprehensive and elaborate system of speech correction, details of which have not been announced.

Dr. Sarah Stinchfield, of Mt. Holyoke College, recently offered a University Extension Course in Child Psychology at Springfield, Massachusetts. She held Saturday morning clinics for children with speech difficulties.

Miss Edna Cotrel, who is in charge of all speech correction activities in San Francisco, is planning a program dealing with problems in Speech Correction for the summer meeting of the National Education Association, which will be held at Seattle.

Under the management of the Extension Division of the University of Wisconsin, a course of lectures on Mental Hygiene is being given in Milwaukee by Dr. Robert West of the Department of Speech and Dr. Kimball Young of the Sociology Department.

DRAMATIC ACTIVITIES

An event of much interest in the dramatic world was the Drama Conference at New Haven, Connecticut, February eleventh and twelfth, called by George Pierce Baker, Chairman of the Yale School of Drama. Featured on the programs were President Angell and Professor Everett Meeks, Dean of the School of Fine Arts, who gave the welcoming addresses; President Thomas S. Baker of the Carnegie Institute of Technology; Dr. A. H. Quinn of the University of Pennsylvania; Donald M. Oenslager of the Yale Department of Drama; Miss Milla Davenport of the Greenwich Village and Provincetown Theatres; Stanley R. McCandless of Yale; Kous Hartman of the Belasco Theatre, New York; Arvid Crandall of the Goodman Theatre, Chicago; Miss Anna Hempstead Branch, Christadora Settlement House, New York; E. C. Mabie of the University of Iowa; Miss Edith Nancrede of Hull House; Mrs. Milton Erlanger, Chairman of the Division on Dramatics, National Federation of Settlements, New York; Mrs. Charlotte Chorpenning of Chicago; Miss Jeannette Marks of Mount Holyoke College; A. M. Drummond of Cornell; Miss Esther Willard Bates of Boston University; Alexander Dean, director of the North Shore Theatre Guild, Chicago; Oliver Hinsdell, director of the Little Theatre of Dallas, Texas; Thomas Wood Stevens of the Goodman Theatre, Chicago; and Philip Barry, Lee Simonson, Woodman Thompson, Kenneth MacGowan and Norman Lee Swartout, New York City.

Among the topics discussed were stage lighting, costume design, scenic design, theatre construction and maintenance, royalties, dramatics in community settlements, schools, colleges, churches and religious organizations, in civic life, and in outdoor and circuit theatres, and the question of relations between the professional and non-professional theatre.

During the Conference, two plays were presented in the University Theatre: *The Patriarch*, by Boyd M. Smith, which was the

first play written by a student of the Yale School and presented in the Yale Theatre; and a comedy written and produced by students of the Yale Drama Department.

Members of the National Association of Teachers of Speech will be interested in the play-writing contest which is now being conducted by the Drama League and Longmans Green and Company. Prizes are to be awarded for a full-length "All-American" play, a one-act experimental play for Little Theatres, a historical one-act American play for colleges, and a religious drama. Plays are to be chosen from each state, and the winners will then be selected by the national committee, comprising Walter Pritchard Eaton for the Drama League, Nathaniel Reeid for the publishers, and Brock Pemberton, professional manager, who will later produce the prize play. Details of the contest may be secured from the Drama League of America, 59 East Van Buren Street, Chicago, or Longmans Green and Company, 55 Fifth Avenue, New York. The contest closes May first, 1927.

Dramatic activities at the University of Wisconsin have been greatly stimulated this year by the prospect of a real theatre to work in. The theatre will seat five hundred fourteen people, and will be equipped with the most modern lighting and scenic equipment,—all of which will make possible in the very near future a real Wisconsin Workshop. Major dramatic productions at Wisconson this year have included *The Goose Hangs High, The First Year, Mary Rose,* and *Captain Applejack.* The Players are now working on Sutton Vane's *Outward Bound,* which will be the opening performance in the new theatre, late in April.

William Troutman, formerly of Beloit College and the University of Illinois, who is now in charge of dramatics at Wisconsin, has recently launched a new undertaking there in the shape of an Authors' Club, which is engaged in writing plays to be produced in the new theatre.

The University of Montana has recently completed its Little Theatre, the first one in the State of Montana. It was constructed by remodelling the S. A. T. C. army barracks, and is large enough to seat three hundred people. The stage is forty feet wide and

twenty-five feet deep, and the proscenium opening is twelve by thirty feet. The theatre was opened in November with Porter Emerson Brown's *The Bad Man.* Later productions have included *El Gran Galeoto,* by Echegaray, and *Pinafore,* which was given in conjunction with the School of Music. A classical play, a contemporary drama, and several groups of one-acts comprise the program outlined for the remainder of the year.

The Little Theatre of Western Reserve, under the direction of Howard S. Woodward, has undertaken an ambitious program for the year, comprising five three-act plays, several one-acts, and plays by at least three visiting college dramatic clubs. The plays so far presented are *The Green Goddess,* by William Archer, *The Romancers* by Rostand, *Minuet* by Louis N. Parker, *A Question of Principle* by Martin Flavin, and *The Maker of Dreams* by Oliphant Down. The Oberlin players presented *Expressing Willie,* and the Penn State Players gave a performance of *The Witching Hour.*

Recent plays produced at the State College of Washington are *The Mob* by Galsworthy, directed by Ruth Radford Herman, and *Three Wise Fools,* produced by Maynard Lee Daggy.

The University of Oregon recently presented A. A. Milne's comedy, *Mr. Pim Passes By,* under the direction of Miss Elizabeth Barnes.

At the University of Minnesota, Mrs. Ottilie Seybolt recently produced *Adam and Eva,* by Bolton and Middleton.

NEWS FROM THE NORMAL SCHOOLS

The state normal school at Winona, Minnesota, is planning to start intercollegiate debating this year. A sister institution at Mankato is developing interest in debating through the activities of the Coterie Club.

Kansas State Teachers' College at Emporia sends out debate teams within a radius of two hundred miles to discuss questions in which local communities are interested. This year questionnaires were used to find out what questions the various communities would

like to hear presented. Two of the questions most widely used have been liberalism versus fundamentalism, and prohibition. Emporia's regular intercollegiate schedule this year calls for a trip on which debates will be held with Kansas University, Kansas City Law College, Creighton University, Drake University, Iowa State College and Iowa State Teachers' College.

Northern State Normal, Marquette, Michigan, has recently established a Department of Speech. L. A. Mallory assumed the duties of the new position in January.

Western State Normal School, Kalamazoo, Michigan, has established the policy of sending no one out to judge high school debates unless a fee is paid. Practically without exception the high schools have conformed cheerfully to this policy.

PERSONALS AND MISCELLANEOUS

Among the additional instructors engaged for the Summer Session at the University of Southern California School of Speech are Louis M. Eich of the University of Michigan, who will direct work in Historical Studies in the Theatre, and Gilmor Brown of the Pasadena Community Playhouse, who will be in charge of dramatics.

At the University of Iowa 1927 Summer Session several additional instructors will offer courses in the Department of Speech. Among them will be Chester M. Wallace of the Department of Drama at Carnegia Institute of Technology, and Oliver W. Larkin of Smith College, who together will teach acting and scenic design and direct the plays of the Students' Summer Stock Company; and Joseph F. Smith of the University of Utah, who will teach Phonetics. Public productions of the Students' Stock Company will be chosen from the following plays: *Beyond the Horizon,* by Eugene O'Neill, Ibsen's *The Master Builder,* Sutton Vane's *Outward Bound,* and either *Twelfth Night* or *As You Like It.*

As has been the case for several years past, debate teams from Oxford University and Cambridge University, England, were in the United States during the fall, the former meeting largely southern colleges and universities, while Cambridge remained in

the East. A newcomer was the University of Sidney, Australia, which was represented by three recent graduates, who engaged representatives of colleges in the West and Middle-West. Prohibition was again a favorite topic, but various other questions were discussed, such as women in political and professional life, the influence of the press, democracy, capital punishment, and politicians versus poets.

Miss Gertrude Johnson is enjoying a year's leave of absence from the University of Wiscinsin. She is spending much of her time on the Pacific Coast, visiting chapters of National Collegiate Players, and giving lecture-recitals.

Mrs. Edna Wilcox has discontinued her graduate study at the University of Wisconsin in order to accept a position at the State Normal School at Milwaukee, where she is engaged in teaching Speech Correction and Speech for the Deaf.

Miss Bernice Steele has taken charge of speech correction work at Marinette, Wisconsin.

Miss Celia Zileznick, who graduated from the University of Wisconsin in February, is teaching Public Speaking in the South Milwaukee High School.

Following the resignation of Miss Fay McConkey, Miss Dorothy Volstead has taken charge of the work in Speech Correction in Janesville, Wisconsin.

Miss Harriet Grim has withdrawn from the staff of the University of Wisconsin Department of Speech to become a member of the Wisconsin State Board of Control.

The Eastern Public Speaking Conference will be held on April 22 and 23 at Hunter College in New York City. Professor G. Rowland Collins, the President of the conference, is now convalescent after an operation. The program of the conference is being arranged by Professors R. C. Borden and A. C. Busse of New York University.

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